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Forrest J Ackerman has personally known Boris Karloff, Bela Lugosi, Lon Chaney Jr., Marel Delgado, Kirk Alyn, Peter Lorne, Fritz Lang, Christopher Lee, Peter Cushing, Basil Rathbone, Vincent Price, Rick Baker, Gene Roddenberry, John Carmichael, John Landis, Ray Harryhausen, Ray Bradbury, Robert Bloch, George Lucas, John Carpenter, Tom Savini, George Romero, George Pal, Joe Dante, Edgar Rice Burroughs, Stephen King, Jack Mahoney.

Forrest J Ackerman has appeared on Merv Griffin, You Asked For It, To Tell The Truth, Good Morning America, The Tomorrow Show, The Today Show, The Mike Douglas Show, To The Stars, Down Memory Lane, Future Tense... And on television in England, France, Holland, Belgium, Italy, Japan, Canada, Australia, Germany, Yugoslavia and Romania.

Forrest J Ackerman wrote or edited Mr. Monster's Movie Guide, Lon of 1000 Faces!, The Frankenstein Monster, Famous Monsters Strike Back... 100 (Monster) magazines from 1958 to 1982.

Forrest J Ackerman won the First Hugo, Dracula Society's First Radcliffe, Atlanta Fantasy Fair Award, Title and Return Awards from Academy of Science Fiction, Fantasy and Horror Films, Frank R. Pack Golden (Burroughs) Lion Award, Science Fiction, Horror and Fantasy Hall of Fame Award, Hugo from Germany, Italy and Japan.

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Steven Spielberg acknowledges: "A generation of Fantasy Lovers thank you for raising us so well."

Ray Bradbury has declared: "Forrest Ackerman is the most important fan/collector/human being in the history of science-fantasy fiction."

Stephen King: "Forry was the best and he is the best. Like the magazines he has published, edited, end, in large part, written, it's possible to say 'Often imitated but never duplicated.' His love of the genre is a child's wonder, untouched by the sophistication which eventually corrupts. But this childish love which has been coupled with the enthusiasm of a man who has found the thing which God made him to do and is doing it with a unique style and an energy which never seems to flag. His work is invested with a real power, a power so great it would be startling if it were not so clearly benign and loving."

Dr. Donald A. Reed, Founder of the Academy of Science Fiction, Fantasy and Horror Films: "He is the heart of the Count Dracula Society"

Fritz Lang: "The only one upon whom the Freedom of Metropolis is bestowed by the Creator of Metropolis."

Anthony Boucher: "If Forry Ackerman had not existed, it would have been necessary to invent him."

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EDITORIAL



WELCOME, MONSTER LOVERS

I said it then—February 1958—and I repeat it now: Welcome, Monster Lovers!

I turned 41 in November of 1967 as I sat at a blazing typewriter 20 hours a

day till 4 or 5 in the morning and then again at 8 or 9, creating the copy and selecting the stills for what three months later would be tossed upon an unsuspecting world as *Famous Monsters of Filmland*. And a genre was born—the Odd Genre of the film-

sterline, which has spawned perhaps 50 offsprings around the world.

The first issue of FMOF was on trial with the public. As a test, it went on sale in New York City and Philadelphia only. Its success seemed doubtful for a raging blizzard was keeping customers of even *Playboy* and *Life* away from snow-covered newsstands. But at the end of four days 200 fan letters had already been received! When distribution went nationwide, the initial print run of 125,000 copies sold out and the publisher produced 75,000 copies more! I was paid \$400 to produce the first issue and have lived to hear of a single copy of that 35 cent collector's item being sold for \$500 and a bound set of the 191 issues (of which I wrote/dit/dit/dit/dit/dit 190 before resigning) being offered for sale for \$10,000. Not bad for what one sour-grapee writer (out of over 700 fan letters) said of my brainchild in issue #2, "This magazine is being discussed hereabouts (NYC) as 'Ackerman's Folly.'" My revenge on that poison penster came about naturally and through no participation on my part when about eight years later his son was one of the greatest fans of *Forry's Folly*!

Two years ago—frustrated, disillusioned, overworked, underpaid—I gave up my eroding editorship of the original monsterline. Now I am 66, and I was in no mood to return to the deadline grind, to be put down perennially with "you may be right but the publisher is boss", to be forced to write to a formula for a formless 11½-year-old who read the magazine mainly for laughs. It took some high-powered salesmanship on publisher Hal Schuster's part to convince me that *Forrest J. Ackerman's MONSTERLAND* would truly represent my personality, reflect a *Forry Unfettered*, free to be me, to express myself uncensored, to dare to criticize a bad picture, to employ a fourteen letter word to enhance the vocabulary of young readers.

Young readers! In this magazine I am not abandoning you! I'm sure somewhere among you are more

Steven Spielberg, George Lucases, John Landisee, Rick Baker—another Stephen King, who sent me his first story when he was 13. But at the same time I am going to cater to adults too. It is perhaps unfortunate that an experiment couldn't be afforded, that of producing two magazines simultaneously, one *FJAM* for adults and one *FJAM Jr.* version—virtually the same stories, same pictures (well, maybe a few "R"-rated for the grownups)—practically identical publications but one slanted toward the B-to-young-teen group, the other for older audiences. However, practically,

within these pages I hope to hit a happy medium (I hope the medium will forgive me) and enough of interest to all ages that all readers will feel they get their money's worth even if every single article isn't to their liking. After all, has there ever been a 100% perfect issue of any magazine?

Fair Warning: If you're an adult and you smoke or drink, you may resent my subtle propaganda now and then, but while I have the attention and, hopefully, respect of young malleable minds, whenever an opportunity presents itself I intend to do my devil-beat to convince them they'll lead far healthier, happier lives if they don't smoke, drink or dope. Kids, you can get high on ecstacy, have fun with fantasy, make merry with monsters. Tobacco, alcohol and drugs all have high horror potentials (cancer, drunken driving, self-destruction) you can well do without. Sorry about that—end of lecture.

OK, what can you expect in *Monsterland* besides verbal vitamins to strengthen your character? Entertainment, that's what, in the form of sugar-coated articles that are not hard to swallow but will increase your IQ (Imagination Quotient) as the lure and lore of Lon Sr. and Lon Jr., Lugol, Lanchester, Lee, Lom and Lorne; King Kong and King Karloff; Cushing, Rains, Frye, Veldt, Wegener, van Sloan; all the old-time Greats from Atwill to Zuccolli in these pages you'll sail again with Sinbad to enchanted realms, thrill to the dinosaur on Skull Island, recoil in horror at the manimals on the Island of Lost Souls, shiver and shudder in The Old Dark House. You'll meet or renew acquaintance with old fiends like the Golem, Nosferatu, Godzilla, the Ymir, Erik—the Phantom of the Opera, Quelimodo—the Hunchback of Notre Dame... There are scores of scores in store without the blood and gore of modern mayhem movies and slash trashola in splatterama. Sci-fi films and singularity cinema are sufficiently well covered by other periodicals that we can leave those areas of movie making alone; the imagi-movies *MONSTERLAND* will concentrate on will be a mixture of the Oldies But Goodies and the new horror films that go easy on the exposed entrails. While I'm concentrating on the "ancient" monster movies, young feet around Horrorwood (Dennis Fletcher, Oon Glut, Bob Strauss, Paul Ovide) will be running their legs down to their kneecaps, bringing me stills and stories on the horror pictures in progress, together

with interviews with the directors, players and makeup artists, while Ron Boast will be telling you what's worthwhile in new books in the genre, Gary Svehla will be reviewing filmmonster fanzines, Randy Palmer will be covering videocassettes, Eric Hoffman will be answering your questions, Harrie M. Lantz III will be recording the roll call of the dead, and our overseas correspondents will be ailing in their information from England, France, Germany, Italy, Spain, Japan, China and elsewhere in the world on the monster movie activities in their respective countries. In other words, animated by the spirit of Ray Harryhausen, dedicated to dinosaur-maker Delgado, devoted to the artistry of Dick Smith, reaching beyond the veil to James Whale, offering homage to Willis O'Brien, preserving George Pal, remembering Basil Rathbone, clapping hands for John Carmine, clowning at midnight for Tod Browning, *MONSTERLAND* will prove a Memory Land for the Grand Masters of the past, an auditorium for the achievers of the present and proving ground for the mon-stars and makeup czars of tomorrow. Anything less would be... monstrous.

So—come, grow young along with me, the beast of life is yet to be! Maybe the second time on the wery-go-round I'll make it to a slivery 25th Anniversary issue—after all, I'll only be 93, and my Mother made it to nearly 94. (Dracula made it to his 500th birthday and Imhotep was alive and—well?—after 2700 years.)

BEAST WITCHES
FOR A MARROWY GHOSTMAS
AND A HARRY CRUE YEAR!
Gerry Acabado



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Hal Schuster
Publisher

Forrest J Ackerman
Editor

Cynthia Broadwater
Asst. To Publisher

Robert Lewis
Production Mgr./Art Director

James R. Martin
Asst. Designer

Frank Gella
Marilyn M. Cochea
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Sandra Maxwell
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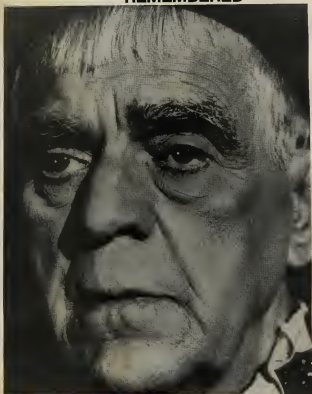
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- 3** **Welcome, Monster Lovers**
(An Editorial in which the Ackemonster introduces you to the haunts of MONSTERLAND)
- 6** **King Karloff**
7 **Publishetorial**
(The [Acke]men who can work miracles)
- 9** **Fantasy Filmarquee**
(The latest bites and pieces from the scaryworld of movies and terrorvision)
- 11** **The Return of the Living Dead**
(Bob Strauss and Dennis Fischer risk their lives getting you the horrible truth)
- 16** **Godzilla**
(Godzilla is 30 [million] years old. By Eric Hoffman.)
- 22** **Mr. Boo-klar**
(Creator of Digital Knights, Ghoules, Trancers and Trolls, he's the man of a million monsters—John Buchler)
- 25** **Wonders of the Ackermuseum**
(Paul Linden takes you inside... if you dare.)
- 27** **Scara Mail**
32 **Many Harpy Returns**
(Birthdays)
- 36** **Prince Sirki**
(Obits)
- 43** **Monstaram**
(Rare Treets from the Arcane Archives of Kerlon Torgosi)
- 45** **Answerman**
(Eric Hoffman examines Beauty and The Beast)
- 46** **Vidao Creature**
(Children of the Corn and The House by the Cemetery reviewed by Randy Palmer)
- 47** **Fantafilm Fanzine**
(Gary J. Svahla reviews fanzines)
- 48** **Fantascreeen Books**
(The Best and the Worst reviewed by Ronald Borst)
- 49** **Guaas Again**
50 **Forry Facas**
51 **Spieling with Spielberg**
(Forry talks with the Extra[Ordinary] Extra Terrestrial Steven Spielberg)
- 53** **Cannibal Queen**
(Janus Blythe releases the adrenelin. Story by Paul Davids)
- 55** **Titan Find**
(Dennis Fischer heads out to Saturn's Satellite)
- 56** **Terminator**
(At great personal risk, MONSTERLAND reporter determined to reveal the truth about the Terminator... May Robert Strauss rest in peace)
- 58** **The Company of Wolves**
(Open your fearbook for a trek through the land of were-wolves. By Stephen Jones)
- 66** **Lon Cheney**

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KING KARLOFF

REMEMBERED



Twice he appeared in films called *The Raven*, the first time with Bela Lugosi in 1935, the last time in 1962 with Vincent Price and Peter Lorre. This portrait taken 7 years before his demise.

PUBLISHER AT ORTAL

THE (acker)MAN WHO CAN WORK MIRACLES

Who is Forrest J Ackerman and why does this magazine feature his name?

If you have to ask that question you either:

- (A) Have been living on the dark side of the Moon;
- (B) Just arrived on a lame turtle from Outer Mongolia;
- (C) Are a myopic time traveler from the 19th century;
- (D) Just surfaced from Atlantis and haven't removed your snorkel;
- (E) Just popped up from Pellucidar on a pooped out pogo stick;
- (F) Fell on your head from a flying saucer;
- (G) Or were just born yesterday.

Before most of us saw our first werewolf or vampire film, he was there, making the world safe for monster movies. He was there for the opening matinee of *Frankenstein*, rubbed shoulders with Collin Clive at the preview of *The Bride*. He saw Bela Lugosi—live—on stage in *Dracula* in the early '30s. In the '20s he played in the neighborhood with Joe and Fred Jackman, kids whose dad was the Chief Technician riding herd on the 49 dinosaurs in *The Lost World*. In the era of the silents he saw the giant undersea epler, the tree-men of the living forest, the fire-breathing dragon of *The Thief of Bagdad* and the flame-throwing dragon of Fritz Lang's *Siegfried*... plus all thousand faces of Lon Chaney Sr. as Erik—*The Phantom of the Opera*, *Quasimodo*—*The Hunchback of Notre Dame*, *The Monster*, *The Unknown* and the mastermind of *The Unholy Three*. And when the silver screen first found its voice and was mute no more, he was there to see and hear the first all-talking terror film, appropriately titled *The Terror*.

Fifty years ago he chronicled the first known list of fantastic films, recording *The Golem*, *The Cabinet of Dr. Caligari*, *Nosferatu*, *Dr. Jekyll and Mr. Hyde*, *The Mysterious Island* and others, mainly of the '20s.

He has seen films that are only legends sketchily mentioned in books based on obscure research: Edison's 1910 *Frankenstein*, *J'accuse!* (with les guesules ceesees—the Broken Faces of World War I rising from the graves), *Ingagi*, *Hellvision*, the silent Dante's *inferno*, *Faust*, *Algor*, *Airsune*, *Evolution*, *The Magician*, *The Strange Case of Captain Ramper*, *The Eternal Mask*, *The Crazy Ray*, *The End of the World*, *Monsters on the Moon*, *Shu*, *The Cat and the Canary*, *The Bat*; talkies *Bar Whispers*, *Supernatural*, *Dr. Terror's House of Horrors* (1943, not the Amicus film), *Thunder Rock*, *They Came to a City*, *High Treason*, *Death from a Distance*, *Deluge*, *The Man in Half-Moon Street*, *Black Moon*, *Unnatural*, *The Scoundrel*, *The She-Wolf* (Polish), *Invasions from the Galaxy* (Czech), *Belladonna* (Japanese), *Cruises in Time* (French), *Bradbury's Quest*, *The Monster Walks*, *Condemned to Live*, *Life Returns* and *The Mystery of Life*.

He has known Boris Karloff, Bela Lugosi, Edward van Sloan, Elsa Lanchester, Lon Chaney Jr., Barbara Steele,

Marcel Delgado, Carroll Borland, Kirk Alyn, Peter Lorre, Fritz Lang, Martine Baswick, Christopher Lee, Peter Cushing, Basil Rathbone, Mee Clark, Vincent Price, Angus Scrimm, Bobbie Bresse, Vampira, Elvira, Tor Johnson, Rick Baker, Rob Bottin, Jon Berg, Gene Roddenberry, John Carradine, John Landle, Ray Harryhausen, Ray Bradbury, Robert Bloch, George Lucas, John Carpenter, Tom Savini, George Romero, William Marshall, William Tuttle, John Agar, Jack Arnold, George Pal, Yvette Mimieux, Susan Cabot, Simone (original *Cal People*) Simon, Ann (War of the Worlds) Robinson, Joe Dante, Alex Gordon, Bert I. Gordon, Dick Smith. The list of monstrous celebrities is endless.

Steven Spielberg acknowledges: "A generation of Fantasy Lovers thank you for raising us so well."

Ray Bradbury has declared: "Forrest Ackerman is the most important fan/collector/human being in the history of science-fiction/fantasy."

Stephen King: "Forry was the best and he is the best. Like the magazine he has published, edited and, in large part, written, it's possible to say 'Often imitated but never duplicated. His love of the genre is a child's wonder, untouched by the sophistication which eventually corrupts. But this childish love which has been coupled with the enthusiasm of a man who has found the thing which God made him to do and is doing it with a unique style and an energy which never seems to flag. His work is invested with a real power, a power so great it would be startling if it were not so clearly benign and loving.'"

Dr. Donald A. Reed, Founder of the Academy of Science Fiction, Fantasy & Horror Film: "He is the heart of the Count Dracula Society." (Forry was awarded, in tandem with Boris Karloff, the society's first Ann Radcliffe award.)

Fritz Lang: "The only one upon whom the Freedom of Metropolis is bestowed by the Creator of Metropolis."

Anthony Boucher: "If Forry Ackerman had not existed, it would have been necessary to invent him."

There have been examples, past and present, of one individual's personality so dominant that their name became synonymous with a genre. Alfred Hitchcock symbolizes the mystery magazine; one thinks of Zane Grey's western magazine, A. Merril's fantasy magazine, Isaac Asimov's science fiction magazine, Terence X. O'Leary's War Birds. Indeed, in any sensibly structured society, it would have been automatic for the pioneering sci-fi periodical to have been named *Hugo Gernsback's Amazing Stories*.

Forry's original publisher foolishly failed to capitalize on the unique commodity of the Ackerman reputation. He forced his editor into a static pattern of writing for "eleven-and-a-half-year-old children" who wanted "to laugh". He frustrated the dynamic personality by admitting that while FJA might be right, he, the publisher, was Boss. Ironically, one issue after Forry Ackerman resigned editorship of *Famous Monsters* (after a quarter of a century) it collapsed.

Being of strong body if not sane mind, no such restrictions apply here. We are honored to have secured the coveted services of Forrest J Ackerman. "Mr. Filmonater" has cameoed in a score of films including *Queen of Blood*, *The Time Travelers*, *Schlock*, *The Howling*, *Michael Jackson's Thriller*, *Scalps*, *The Attamath* and the forthcoming *Wizard of Speed and Time* and *The Lucifer Chest*. He was the Creative Consultant on Vincent Price's hour-and-a-half TV special, *Horror Hall of Fame*, guested on *Mary Griffin* (twice), *You Asked For It*, *To Tell The Truth*, *Good Morning America*, *The Tomorrow Show*, *The Today Show*, *The Mike Douglas Show*, *To The Stars*, *Down Memory Lane*, *Futura Tena*s and others. He appeared on TV in England, France, Holland, Belgium, Italy, Japan, Canada, Australia, Germany,

Yugoslavia and Romania. And now he's ours—all ours. Rest (peacefully) assured that we are giving Forry Ackerman his head and expect him to run with it—under his arm. All the world knows Robert Bloch has the heart of a child—and keeps it in a jar on his mantle. Forry Ackerman also has the heart of a child—and he wears it in plain sight on his sleeve, right where he can see it while writing and editing. His *MONSTERLAND* is not geared solely to eleven-and-a-half-year-olds who want to laugh but to the young at heart from 6 to 106 (he was hooked on fantasy at 5½), to all who enjoy sugar-coated enlightenment along with entertainment in the exciting field of Filmonsterdom.

Happy hunting. We'll provide the haunting!

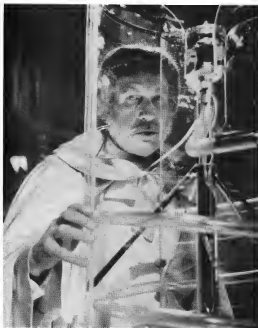


Hal Schuster, Publisher



FANTASY FILMARQUEE

THE SHAPES OF THINGS TO COME



VINCENT PRICE RETURNS AS DR. PHIBES

Phibes Resurrected, the sequel to 1972's *Dr. Phibes Rises Again*, which in turn was a sequel to *The Abominable Dr. Phibes* (Vincent Price's 101st film, which was given a red carpet premiere in Horrorwood and inspired Los Angeles' mayor to declare Vincent Price Week)—*Phibes Resurrected* will be directed by George Romero for 1985 release. Screenplay by William Goldstein and James Whitton calls for a Phibes lookalike to appear at twilight in

a soccer stadium in England, the lure being a coffin containing Vulnavis. When the flaid lights are snapped on, the British bobbies spring from their hiding places in the bleachers and swarm over the ersatz Phibes, tearing him limb from, er, toes. True is the operative word, because about 13 years ago co-scripter Goldstein visited a certain Forrest (nee Ackerman) and talked to him in terms of playing the Price lookalike. If you would like to see two

Dr. Phibes for the Price of one (as it were), drop a card to George Romero at 247 Ft. Pitt Blvd., Pittsburgh, PA 15222, urging him to cast FJA in the "doppelganger part".

"*The Amityville Curse: The House Next Door* will have a new twist," promises its executive producer Earl Bilck. Screenplay is by Hans Holtzer, who wrote the original *Amityville* book and script.

Goblins! Fairies! Unicorns! All will come together next June in a mythical magical Imegi-movie about the timeless struggle between the Powers of Darkness and the Powers of Light: *Legend*.

MAD MAX RETURNS

Who can forget the feral child in *The Road Warrior*? In the sequel, budgeted at an approximate \$13 million, Mel Gibson will be back as the savage survivor in the after-Armageddon world, leading a whole peck of feral children!

Get out your gross-colored glasses: *Zombie 3-D* is coming from Italy!

New Orleans in the 1800s is the locale where you'll meet the Queen of Voodoo, from the novel *Marie Laveau* by Francine Prose.

From Egypt comes the magical tale of *Eve and the Djinn*.

Just the tip of the Silverberg has been touched with the option of *The Book of Skulls* by prolific Robert S.

Cable subscribers, watch your HBO (Horror Beast Offerings) for *Dream Weavers*, a fantasy/horror anthology series masterminded by Robot (he must be an automaton to be so productive!) Silverberg, whose original "Passengers" will be one of the first stories featured.

Dragonflight, first of the Pern novels by Anne McCaffrey, is in the scripting stage.

FRANKENSTEIN VS. DRACULA

Kenneth Strickland, as well as a deceased canine, will live again when Ken Strick's legendary mad lab machinery is utilized in the Disney live-

action featurette *Frankenweenie*. Don "The Frankenstein Catalog" Glut is keeping an eye on this production for further info in next issue's *FJAM*.

Bela Lugosi: *The Forgotten King*, a "Documentary" created for cablevision, features John Carradine, Carroll Borland, Ralph Bellamy and Alax Gordon with personal memories of the Master. Fourteen hours of filming were consumed in the Ackermans, with the Ackermans narrating 19 pages of dialog. Complete coverage next time in the second issue of *FJAM*.

Freddie Francis, famed for his work with Hemmer, has *The Doctor and the Dawl* on the docket.

Dick Smith, Rick Baker and Stan Winston combine their formidable makeup talents to turn Jeff Bridges into an alien visitor from space in John Carpenter's *Starman*.

FJAM's editor is scheduled to appear in *Invasion of the Pod People* from Mars, a film within a film, in *Troll*. *FJA*'s fellow thespians will be Bobbie (Ghoules) Breese and, if he can be persuaded to do the cameo, Roger Cornman!

The Power (not to be confused with George Pal's *The Power* with Michael Rennie) is the frightening story of a group of people intent on possessing an ancient Aztec idol. Instead, it possesses them!

The Marvel of Haunted Castle will transport you into a strange domain of phantoms.

Pottergeist II (nuts!).

The Howling II, Christopher Lee and Sybil Danning!

Creaturas, a New World Picturization of 3 kids who discover a "little alien".

TOXI CAMI

Are we headed for a new subgenre of horror/sci-fi films? *Impulse*, *The Being*, *C.H.U.D.* and *The Toxic Avenger* all substitute toxic waste for the once popular atomic radiation creation of instant Mutants. Latest chemical-waste-as-monster-maker movie is *Night Shadows*, also known as *Mutant*, featuring pasty-faced Halloween zombies. Pic sounds more like comical waste than chemical. In case you've been wondering what became of saucer-eyed Gary Guffey, the wonderkind of *Close Encounters* is back in *Night Shadows* with a role that is said to be but a shadow of his original endearing portrayal.

Inspired by HPLovecraft, Mark Chor-

viney plans to film *Creatures of Darkness*, following the occultism of his 24-minute short subject, *Strange Temples*, which he created as a one-man orchestra as scripter, producer, director and supervisor of special effects—of which 120 were crammed into the less-than-a-half-hour-long tour de force involving intergalactic teleportation on the part of Ariz, a beautiful young magician, to the world of Raven, a young magician intent on saving the life of his planet's master mage.

From Mexico: *The Cemetery of the Dead*.

From New Zealand: *Death Worned*



And Walter being transformed into a German astronaut (washed dead in as when set on Titan, against moon of Saturn in Titan film)

Up, a sort of new Dr. Moreau horror mutants movie.

From Italy: Dario Argento's *Phenomena*, inspired by a nightmare he couldn't shake out of his system. During a somnambulist's nightly meandering journeys he acquires a strange power over insects and... Gilles Polinon of *L'Ecran Fantastique* calls it "a future classic of terror".

The Lucifer Chest gives *FJAM*'s editor one of his best roles yet (the other being the curator of the last museum on Earth after World War III has destroyed civilization in *Aftermath* as he plays himself, supplying his own dialog, in the environs of the Ackermans itself.

Jack (*The Incredible Shrinking Man*)

Arnold hopes to direct us back to *The Last World* in 1985. Another dinosaur film is Disney's *Baby*.

"GORE" FILMS & SCI-FI

It seems a shame to waste information obtained at the same time we compile the fantasy/horror/monster material for this feature, so in very abbreviated form we'll pass along, for the benefit of the minority interested, minimal info about forthcoming gory films and sci-films. For fuller coverage on the latter we recommend you to *Fangoria* and for science fiction cinema, our companion periodical *Enterprise* incidents.

For fans of "Gory, Gory Horrorfuluh":
The Waking Hour... Innocent Prey... The Virgin of Aklat... Deadline... Courage... Soul Survivor... Sledge Hammer... Bloodshed... Bloodstorm... Flash and Blood... The Mutator... American Nightmares... and Terror on Tour.

For sci-fi film buffs (and your editor is one of millions):

To Live Again and *Up The Line* by Robert Silverberg... the \$15 million cinemadaptation of Barry Longyear's novel *Enemy Mine*... *Out of Time*, a \$25 million movie based on Rene Barjavel's 1966 French novel *The Night of Time*... *Monks from Outer Space* (well, I'm not exactly holding my breath on this one) and *Futura Shock (?)... Antidote: Glenn Ford breeds a race of children to survive Atomigeddon... Cocoon... The Terminator... Bio-Hazard... Tales of the 21st Century: City Limits, 2010, 2083, 2084, Searchers of the Voodoo Mountain (150 years hence) and Odysee (29th century ocean adventure)... Bye-Bye Jupiter* (by the author of *Submergence of Japan*, aka *Japan Sinks*)... A.E. von Vogt's classic of the *Man After Man*, *SLAN*—those twin-hearted, telepathically tendrilled superhumans in conflict with the unmutated normals of a future century... *Runaway*, Michael Crichton's mad robot film... *The Ewok Movie*... Steven Spielberg's *Amazing Stories* (TV series)... *Visitors from the Galaxy*, a Yugoslavian at thriller which I saw at "Imagico 5", the fantastic film festival in Madrid, and it's a winner in addition to fascinating special effects, an amusing monster and a hilarious sequence. It has a marvelous home throughout to Uffins *Futura Automation*, the *Metropolis* robotrix... *Battlefield Earth* and sequel... *Star Trek IV*



THE RETURN OF THE LIVING DEAD

BOB STRAUSS GOES FIRST

They're crawling out of their graves, reanimated by a strange spore from another planet, after years, decades, even more than a century of decomposing interment. Most of them have little skin or hair left, some are missing jaws, others are missing the bottom halves of their torsos. Some are clad in ragged, mud-stained, anti-bellum gowns, this one over here wears a moth-eaten civil war uniform, and here comes one with a short-cropped, punk haircut who's wearing nothing at all! It is *The Return Of The Living Dead*, and they're all coming toward us with only one thing in common:

They're hungry!

THE WALKING DREAD

For lifetime Production Designer William Stout, giving each individual zombie in a virtual army of weeping corpses a distinctive look was just one of many difficult challenges faced in the new horror-comedy *Return of the Living Dead*. Stout, a veteran illustrator, comicbook artist, movie poster designer and film production artist (on both Conan features, *First Blood* and the upcoming *Monster In The Closet*, *Red Sonja* and *Clan Of The Cave Bear*), also had to design a

medical supply warehouse (where the government-issued cylinders that contain the troublesome, reanimating spore-microbes are accidentally broken open), a crematorium, an entire cemetery from its burial hill to its mausoleum to the dais etched on its tombstones, and some of the most outrageous-looking punk rock costumes you will ever see outside Hollywood.

"Basically, the entire look of this film is my responsibility," Stout said in the film's production design room. "In the last four months I've had one day off. I've been working a minimum of 14 hours a day ever since I began in the picture. I think I did work two 12-hour Sundays. That felt like vacation!"

"But it's been exciting. Every hour, every minute, there are a million problems that I never expected. That's very stimulating, very challenging. I thrive on stimulation and challenges."

ALIEN ENCOUNTER

The challenge began for Stout when he met Dan O'Bannon socially thru fellow artist Ron Cobb (Cobb had worked with Stout on the first Conan film and had been one of the designers of *Alien*). When O'Bannon later saw a cover that Stout had drawn for an *Alien* Worlds comicbook, he was convinced that the artist could handle the high-tech requirements of *Return Of The Living Dead*.

The two men found they shared a serendipitously similar approach to the grotesque. "We spoke the same language," Stout states, "and he had a vision that was very in sync with my own, which made it easy. We wanted the film to look different from any other zombie pictures."

"One of the things we hit upon was showing not so much how the corpses died but when they died. We've got





The gloom of Coopers



The Red Corpse Artist



TEXTILE... FIRST CORPSE

Artist's Concept of "Ground-Breaking Ceremony" of Red Corpse



corpse going back thru the Civil War, on up thru World Wars I and II to the present, I think the audience is going to find that a lot more interesting than seeing people with gaping wounds."

MEXI-MUMMIES

Other ideas for the visualization of the zombies came from real-life mummies and preserved corpses. Stout, who has always cultivated a healthy interest in the bizarre, traveled to the world-famous Hall of the Dead in Guanajuato, Mexico, while he was in that country working on *Conan the Destroyer*. "There's this huge, huge corridor that's absolutely filled with mummies," Stout explains. "The reason the mummies are there is because of the poverty of the village. When one is buried in the local cemetery, one's family has to pay a yearly fee for maintenance of the grave. Many families can't afford that fee, and if they don't pay the loved one is dug up and put on display in the hall."

"It's a form of extortion, but it is and it isn't, because a lot of the village people take pride in having their family members displayed in the Mummy Hall. It gives them a certain immortality, a sort of fame they would never have had in life. This has been going on for over a hundred years, and people come from all over the world to see these things. Ray Bradbury wrote a

story about them."

THE TERRIBLE MELTING MAN

Other influences on Stout's zombie designs came from what he saw when he visited the Monastery of the Capucine Monks in Rome, where everything, from chandeliers to furniture to wall moldings—everything—is sculpted from human bones ("part of their religious belief, I think, includes an appeal to parishioners to become a part of the church after they pass away, so literally, they do become a part of the church after they pass away," Stout quips). He also based the look of the hideous Tarman, the film's melting zombie, on the photographs he's seen of prehistoric bodies that have been discovered, blackened but otherwise perfectly-preserved, in the tar sands of Wales.

"Tarman is the first living corpse that's discovered, and he's melting because he's been encased with this spore and re-exposure to the atmosphere is causing his skin's molecules to break down. After Tarman starts melting, I was faced with the problem of coming up with a melting-skeleton-man suit. I designed it in such a way that all of the suit qualities were not visible. I did it with drips. Cascades and cascades of drips. I also brought a lot of the bones out, so they poke thru the dripping plastic of the suit. It looks like a skeleton whose flesh has turned

into a tar-like substance that is melting before your eyes."

HAIR-RAISING

Another thing Stout wanted to do was to give his corpses stylish coiffures. "I personally have a human head from 1200 A.D. at home in my collection of oddities, with the skin still attached to the bone of the skull and a full head of hair. Usually, in movies, you don't see corpses with very much facial hair. These corpses date back to the time of the Civil War, when men wore mutton chops and beards and moustaches and things, so I designed a lot of the corpses with what now look like very grotesque whiskers."

Stout's attraction for "oddities" served him in good stead when the time came for him to research other aspects of the film's production design. "I had to design all of the sets, which included a mortuary and a cemetery. To do that I had to heavily research both of those kinds of places. I went to crematoriums, I saw bodies burning, I saw corpses. I had to design both the interior and the exterior of a medical supply warehouse. That was certainly challenging, since I have no architectural training."

TOMB IT MAY CONCERN

The film is set in Louisville, Kentucky, the same city Stout's wife, actress Kent Wilson, hails from. She gives



The Punk-Ghost (bottom) as Trash After a Crypt Tears in the Cemetery



Singing on the Edge

him a number of ideas for the graveyard he designed, which included a "crying angel" statue and a number of famous old Southern names for the tombstones and mausoleums.

"Every day on the cemetery set I changed details, added details. I brought in Spanish moss to hang from the olive trees, added mushrooms everywhere."

ANOTHER KIND OF BLACK HOLE

One of Stout's major challenges arose when the director—as directors are wont to do—changed his mind about how he wanted to film a scene on the cemetery's largest constructed set, Corpse Hill.

"The hill was designed artificially, and after it was built Dan suddenly decided he wanted the corpses to be able to walk on it. Well, it wasn't designed for corpses to walk on. That would've been very dangerous. It was too flimsy. So, real fast, I had to think not only of makeshift ways to make it sturdier, but at the same time I had to think of the proper dressings for these things, what the corpses would look like coming out of the ground, and figure out how the escape holes from underneath the tombstones were going to work.

"I had half a day to design all of this. I held my breath thru the entire shot. I was terrified that someone was going to slip and get hurt. But I redesigned the whole thing so that the holes that these people were emerging from were all staggered. If they walked directly out of their hole, no one would be walking directly into anyone else's corpse-hole. As an added safety measure I also asked to have the corpse at the top of the hill crawl down rather than walk down. We got it in one take and I was greatly relieved. I was at all times concerned with the actors' safety. It's a basic priority for me since my wife is an actress."

BOLEO OVER

But getting the corpses safely down the slope wasn't the last of Stout's problems. "At the last minute a 180° pan shot from the hill was added, around thru the graveyard to where the punk kids were viewing the corpses coming out of the ground. Nothing had been mentioned about this until minutes before shooting. It was at that time that I suddenly went from Production Designer to Tree Mover. My crew and I started lifting our rented trees and depositing them all in front of the actors' trailers and everything else that would be in view of the camera."

To make the graveyard look a lot bigger than the film's limited budget dictated, Stout designed several crypts with double fronts, so they could be used in one scene, then turned around and the lettering on them changed to be used in another. He also went to real graveyards and took photos of crypts, which were then blown up and mounted on masonite. These were then placed in the distant background during shooting, which gave the graveyard an appearance of greater depth on film without a lot of extra, costly construction.

OF SCULPS & SCALPS

There was another artistic field that Stout entered for the first time while working on *Return of the Living Dead*: sculpting. Trash, a gorgeous young punker played by Linnea Quigley, gets captured by the zombies and has half of her face eaten off after performing a provocative striptease in the graveyard. Stout had to design a frightening face mask for when she later rises from the grave as one of the living dead.

"It's a sort of Resurrection of Venus," Stout explains. "Only this Venus, when she comes back to life, has this corpse-face on this beautiful body, with a pink, Grace Jones haircut. This is my first attempt at sculpture,



Trick or Treat Anyone?



frame. That's one of the advantages of having the power of Production Designer, being able to get all of your total visual input on the screen, more or less unfiltered."

NOW DENNIS FISCHER TAKES OVER

HOOKED!

There was no flashing red light to indicate shooting was in progress, so it was alright to enter the set. An elaborate shot of a reviving corpse on a meethook was to be filmed over which the film's titles will be superimposed. An actor came from Makeup wearing nothing but a pair of shorts. He had a skull cap on covering his hair and giving him a bald appearance. Since the corpse suffered from jaundice, the actor was covered with a yellowish makeup from head to foot.

He was then hoisted on a hidden harness and positioned so that a pair of meethooks appeared to be entering his skull on either side. This particular set was a storage locker, the walls tinted with frost. The scene called for the frozen, hanging corpse to come suddenly to life.

A plastic bag was placed over the actor and a hidden breathing tube inserted to insure that he would have plenty of oxygen. Bill Stout started spraying frost onto the outside of the bag to cover up the shorts and give the visual impression that the corpse was really frozen. It was a long, time-consuming process. Judith Everett, a publicity person, muses on how the actor's agent must have described the part to him. "You hang around for four hours from a meethook, you twitch and come to life. Then somebody will attack you with a pickaxe and saw off your head. You then run around like a chicken without a head until someone can put a stop to you."

Well, that's true biz.

and this mask is just for some quick closeups, when she bites a transient in the head.

"Sculpting, I've found, does not go as fast as drawing. I found that kind of frustrating. Initially I was going fast, when I was laying-in the sculpture. But what I've found works best is to approach it as if I was drawing in 3-D. When I say 3-D, I mean like drawing the face from the side, at ¾, profile and full-face all at once."

Regardless of the occasional frustrations, last-minute changes and

grueling production schedule that are part and parcel of any limited-budget film, Stout has found working on *Return of the Living Dead* one of the most rewarding experiences of his professional life. "Everyone I've worked with on this picture says it's the hardest film they've ever done. But the artistic control I've had on this film has been very satisfying. The film is so rich-looking, so powerful. The funny scenes are hilarious. That makes us all real happy."

"And I see my visual ideas in every



Do you have the Grooming Feeling that this is the kind of Guy who likes to play Corpses and Green Editions?



Half-Corpus dips up the Lateral Dorsal from Monocerosville



TROTS! - HALF-CORPSE

Half-Corpus checks into the Hospital for a Body Transplant. Peels Backers up Grooming for Grooming - They'll Never Show Ghoul.

MORE THAN HE COULD CHEW

Half-Corpus comes about when one of the zombies comes thru a window and tries to bite the back of one of the actress' heads off. These reanimated corpses are in a lot of pain and apparently the only way to relieve that pain is by eating human brains. In the course of this attack, the corpse is chopped in half. Explains Stout, "They take this half-corpus and put it on a hospital gurney and tie it down. Then the corpse begins talking to the people, telling them how it feels to be a corpse and come back to life. I wanted it to be very realistic, and I wanted to have it situated so that audiences will think of it as a half-corpus and wonder how we could ever get that. Tony Gerner made it work, using a combination of puppetry, cables, air bladders and things like that."

While *Return of the Living Dead* will inevitably be compared to George Romero's zombie films, *Return* plans to take a different approach to zombies than Romero. The filmmakers want to avoid the gory extremes of *Dawn of the Dead* in favor of a violent but more suggestive kind of horror. The film will be similar in approach to *The Texas Chainsaw Massacre* where horrible things are constantly being suggested but rarely shown. The idea of being attacked with a chainsaw is horrifying enough that the filmmakers do not need to show blood and guts on the screen.

Another thing that should also be said about the picture is that it is also a comedy. Says Bill Munn, "The picture is very, very fast-paced. It's very, very scary, and it's also very funny, like *An American Werewolf in London*. Real people in unusual situations usually behave in a way which provokes laughter, especially when they are nervous. They will say and do funny things, and that happens a lot in this picture."



MUNN'S THE WORD

The person hired to turn Stout's designs into makeup was Bill Munn. Munn claims the makeup goal on the film was to strive "for aesthetic designs that hadn't been overworked. We tried with a lot of masks to create very distinct historical characters on the assumption that all of these people coming up out of the graveyards had been buried anywhere from a few years to hundreds of years ago, and that they should still look like people even though they're very highly decomposed. They should be very distinctly male and female, very distinctly from their time period, and such." Because of the large number of zombies that needed to appear, Munn created several slip-over masks with more elaborate makeup for individualized characters.

Unfortunately, midway thru the project Munn felt unable to finish the job and Ken Meyers was called in to replace him. Said Meyers, "It was a massive undertaking, and I'm surprised that I did it, but I'm absolutely thrilled that I did. I met some fabulous people that I would not go to hell and back without ever again."

TO BE OR NOT TO BE

Lunchtime was finally called, freeing the director for a short talk. O'Bannon has written the upcoming *Life/Force* (formerly *Specie Vampires*) and *Total*

Recall (based on the Philip K. Dick story "We Can Remember It For You Wholesale"). He originally wrote the screenplay of *Return of the Living Dead* for his friend Tobe Hooper when it was decided not to use John Russo's original screenplay. When Tobe got the chance to direct *Life/Force*, a big-budgeted science fiction epic from Cannon, he couldn't pass it up and had to leave the *Return of the Living Dead*.

GROSS ENCOUNTER?

On the question of how violent the film will be in terms of graphic violence presented, Dan responded, "I'm kind of fed up with closeups of wounds. I'm going to be suffering very close comparison with George Romero and that's his specialty. I will try to keep off his toes to the extent that's possible. He's doing his third in what he considers to be a trilogy, *Day of the Dead*, and I'd like to leave him some elbow room to do something. He has read my script and I have not read his. He has me at a disadvantage. I'd say he's foolish if he attempts to imitate me. In absence of reading his, I've simply tried to guess what he might have done for a third one and tried to stay as far away from it as I can. It's not my business to try to knock the props out from under George Romero or any other director."

A dramatic scene featuring a massive Godzilla standing amidst a city in flames. The monster's head is raised, showing its sharp teeth, against a backdrop of intense orange and yellow fire and bright lightning bolts. The city's skyscrapers are visible at the bottom, partially obscured by the fire and the monster's body.

Godzilla

IS 30 (MILLION) YEARS OLD

FIFTEEN SYNOPSSES OF ALL THE SAGAS OF
THE JAPANESE GODDY FATHER

By RICH STODOLSKY



Placely created!

GOZILLA (1984)

The film that started it all and gave monster fans a whopping 17 picture series in the bargain! An unknown force is destroying ships at sea, striking without warning, turning the ships into flaming wreckage, killing all on board. The cause of the disaster soon makes itself known: a huge, millions-of-years-old prehistoric monster, roused from its centuries-long sleep by the testing of hydrogen bombs. Invulnerable to conventional weaponry, breathing fiery radioactive breath, Godzilla ravages Tokyo until he is destroyed by the discovery of scientist Dr. Serizawa, the Oxygen Destroyer, capable of removing the oxygen from water (and disintegrating all living creatures in a certain radius). Serizawa destroys Godzilla and himself beneath the ocean's surface, deciding humanity isn't ready for his terrible discovery.

A hit in Japan, Godzilla became an international success a short time later when, for its American release, additional scenes were shot featuring Raymond Burr as an American reporter covering the terror of Godzills. The scenes were inserted rather skillfully into the picture.

1984: George Orwell's Year, the Year of Big Brother.

But also the year of "Big Brother"—Godzilla, the Terror of Tokyo, the Ogre of Deaka, the Master of Monster Island.

1984: Godzilla's 30th birthday, celebrated in Tokyo with a week-long exhibition of Godzilliana: posters... stills... magazines... books... games... toys... records... figurines... cards... films... videocassettes! (Your editor was there, gazing up at the towering figure of Godzilla, three stories high and roaring his defiance at the world.)

With bloodshot eyeballs I have reviewed all 15 of the Godzilla films to bring to the pages of FJAM a resume of all the plots.



GIGANTIS, THE FIRE MONSTER/GODZILLA'S COUNTERATTACK (1955)

Godzilla may have been finished by the Oxygen Destroyer but that doesn't mean that there isn't another of its kind around somewhere. That's what two scout pilots for a fishing cannery discover when one crashlands on a rocky island off the coast of Oosaka, Japan, and his buddy lends to rescue him. They discover two huge prehistoric monsters fighting it out on the island: another species of Godzilla (referred to as Gigantis in the U.S. version) and Angirus, a large, spiny-backed reptile. The two creatures fall into the sea and eventually turn up in Oosaka, continuing their fight to the death (and destroying considerable real estate along the way) which ends with Angirus killed by the real Godzilla, who follows up his victory by rampaging thru Oosaka before returning to the sea. The monster is tracked down to another island covered with snow and ice. The military bury Godzilla beneath an avalanche of snow and ice, entombing him in frozen sleep... or do they?

KING KONG VS. GODZILLA (1962)

While he may have been past the eyebrows in freezing ice and snow, Godzilla isn't down and out. He breaks out of his icy hibernation, destroys a nuclear submarine for warm-up exercises and makes like a homing pigeon for his old stomping grounds, Japan. King Kong is discovered on Fero Island by an expedition financed by the head of a pharmaceutical firm who wants a "monstrous" image to plug his product. Captured, with the help of wine made from berries found on the island, Kong is taken back by jet to Japan... and as anybody who saw the film knows, the two giant monsters meet in battle (with Kong even doing a rather familiar climb complete with heroine in his paw, up the heights of Tokyo Tower), with a little "help" from the authorities who feel that the two giants can be used to destroy each other. After their battle atop Mt. Fuji, the two creatures fall into the ocean, disappearing beneath the surface. It is Kong who resurges, swimming back to his island home, wisely having had enough of civilization, Eastern or Western.

GODZILLA VS. THE THING/GODZILLA VS. MOTHRA (1994)

A hurricane leaves a startling surprise for the citizens of a village on the Japanese Coast: a huge egg that is immediately fought over by scientists and promoters who see a potential bonanza in the strange object. The egg, however, has been washed away by the hurricane from Infant Island, home of the giant moth, Mothra. A huge incubator has been built to hatch the eggs as the battle between scientists and promoters rages... and then new trouble appears. Rising out of the sand, caught up in the force of the hurricane, is Godzilla! Summoned by the two tiny twin sisters of Infant Island, Mothra flies to Japan to deal with Godzilla and save what

turns out to be its egg. But the huge reptile finishes off Mothra, who dies defending its egg. The egg hatches and two caterpillar/larvae emerge, spraying Godzilla with the substance for making their cocoon. Godzilla falls into the sea, vanishing beneath its surface to apparently die.

OHIDRAN, THE THREE-HEADED MONSTER (1985)

The film in which Godzilla began to change from the terror of Terra to the defender of the world. The princess of a kingdom becomes the target of assassination by a power-hungry member of her cabinet. But in escaping a bomb on board her plane, she loses her memory and reappears in Japan claiming to be a Meridian and predicting disaster. The disaster comes in the form of the three-headed, flying creature from space, Ghidrah, which shoots laserdeath rays and is seemingly unstopable. As it isn't enough for Japan, Godzilla and Rodan have come out of hibernation (hiding and are doing their monstrous thing. It's up to the newly hatched Mothra, with help from the twin sisters of Infant Island, to get Godzilla and Rodan to unite to defeat the creature that has ravaged other worlds and now endangers the survival of Earth.

MONSTER ZERO/INVASION OF THE ASTRO-MONSTERS (1985)

Two astronauts are sent to investigate a new world that has moved into our solar system. They encounter the planet's inhabitants, humanoid beings who tell them that their world, Planet X, is being ravaged by a creature they have classified as Monster Zero (Previously known as Ghidrah) who flew off into space after his battle with Godzilla, Rodan and Mothra. The aliens offer Earth a bargain: for the use of their monsters Godzilla and Rodan, to defeat Monster Zero/Ghidrah, they will give Earth the formula for a cure for all diseases. But the aliens soon reveal their true intentions on the tape that supposedly contains the "cure": either Earth surrenders or they will unleash the combined forces of Godzilla, Rodan (both under their remote control) and Ghidrah upon our world. It's up to the humans to break the aliens' control of the monsters, who defeat Ghidrah while the aliens are defeated by the good guys.

GODZILLA VS. THE SEA MONSTER/EBIRAH, HORROR OF THE DEEP/"BIG DUEL IN THE NORTH SEA" (1988)

A group of what be world conquerors are operating from remote Letchi Island, their secret base guarded by the huge sea monster Ebirah (kind of a cross between a crab, a crayfish and a shrimp). Slave labor is provided by the natives of the island and whichever outsiders are marooned, thanks to Ebirah's huge claws. The villains are defeated thru the combined efforts of the outsiders (some of whom are looking for others marooned on the isle), the natives (who just happen to originate on—guess where?—Infant Island and can summon Mothra) and Godzilla, who is awakened from hibernation in a large cave (it seems a lightning rod of sorts is used). Godzilla deals with Ebirah in a battle in the ocean while Mothra becomes the first



Angira Mothra



Minya Son of Godzilla. House nearby mps



GODZILLA'S REVENGE (1988)

A little boy, picked on by the school bully, gets a lesson in self-reliance thru a series of daydreams during which he journeys to Monster Island and meets Minya, Godzilla's son. After watching Godzilla defeat various monsters on the island, courtesy of scenes from such previous Godzilla films as Godzilla vs. the Sea Monster and Son of Godzilla, and seeing how Godzilla shows his son how to deal with a bullying monster, Gabora, the little boy is able to find the courage to face and deal with the school bully.

GODZILLA VS. THE SMOG MONSTER (1971)

Godzilla's place as defender of Earth was really emphasized as the message of save-our-ecology was at the heart of the entry. A scientist, Dr. Yano, discovers that a living creature, composed of sludge pumped into the sea by industry, has been created. The creature, Hedora, crushing everything in its path or burrowing people with its acid "exhaust" and/or death rays, goes berserk. Dr. Yano's little boy believes that only Godzilla can save humanity from Hedora. But the huge reptilian is defeated in his first battle with Hedora. However, in his second battle with the monster, Godzilla beats the creature of pollution, destroying both the monster and a sort of offspring before returning to his home on Monster Island.



Shot on location in Los Angeles. Godzilla vs. the SMOG Monster (Only looking. Maynot)

DESTROY ALL MONSTERS/ATTACK OF THE MARCHING MONSTERS (1988/89)

Toto's "Monster Rally" with a horde of their assorted monsters. In the near future, all the various Monsters on Earth are confined to "Monster Island", a sort of monster "reservation" where scientists can study the behemoths and tourists can watch them at a wild animal park. Godzilla, his offspring Minya, Mothra, Rodan, Angirus (here called Angilas), Baganon, Gorosaurus, Mendis, Varan, Spiga (the giant spider from Son of Godzilla) roam the Isle... until the Kilaaks, alien invaders, gain control of the beastie and send them on various holocausts across the world (Godzilla gets Tokyo to stomp on again, Rodan razes Moscow, Gorosaurus pounds Paris, Mothra pulverizes Peking, etc.). Either humanity surrenders to the aliens or the monsters continue their remote-control rampages. When their control base on the Moon is destroyed and the monsters freed of control, the aliens summon Ghidrah as a last weapon. While human forces battle alien spacecraft, the monster units in battle against Ghidrah, and Godzilla destroys the alien's base on Earth.

GODZILLA ON MONSTER ISLAND/GODZILLA VS. GIGAN (1978)

Gengo, a cartoonist, is hired by the creators of a new amusement park, World Children's Land, located just outside Tokyo, to help with new designs. The intended park is dominated by a building that looks like Godzilla. Approached for help by Machiko, sister of a scientist being held prisoner by his employers, and her friend



Shoaku, Gengo finds out that his bosses are really aliens from a world in the Hunter Nebula that became so polluted that humanoid life ended and a new dominant life form emerged, able to survive any pollution: cockroaches! The insect invaders, able to disguise themselves as humans, plan to conquer the Earth (their leaders are using the identities of a young boy and his teacher who died a year previously). With two special tapes, the aliens have awakened Godzilla and Anguirus on Monster Island, attracting them to Tokyo, and summoned the space monsters Ghidra (who would have refused to come back to Earth again if it had had any sense) and Gigan. The two space monsters are unleashed upon Tokyo. The humans manage to destroy the aliens and their headquarters while Godzilla and Anguirus battle and defeat the two galactic terrors.

GOZZILLA VS. MEGALON (1973)

Because of humanity's continued detonation of nuclear bombs on the Earth's surface, the inhabitants of Sestopia (survivors of the lost empire of Mu) decide to retaliate by unleashing Megalon, a gigantic beetle-like creature that can drill thru the ground (its "hands" are high-speed drills and it can fire deadly rays). They also steal Jet Jaguar, a newly developed robot, from its inventors, but the mechanical man in moments of crisis seems to have a mind of its own and sides against the enemies of Earth, using its powers (the ability to fly, to grow to gigantic height and even think for itself in emergencies) to help Godzilla battle Megalon and the space monster Gigan. The monsters from Sestopia are defeated by Godzilla and Jet Jaguar. Godzilla returns to Monster Island while Jet Jaguar returns to normal size and goes back with its inventors.

GOZZILLA VS. THE COSMIC MONSTER/GOZZILLA VS. MECHAGODZILLA (1974)

An ancient prophecy at the base of a statue of a legendary Okinawan lion-pod, King Seesar, proclaims that two monsters will appear: one to destroy the Earth, the other to defend it. Godzilla seems to have become his old, vicious self again and even attacks his ally Anguirus; he then wreaks havoc at an oil refinery... until another Godzilla, the real one, appears and in battle reveals that the first monster is a gigantic mechanical duplicate of Godzilla, Mechagodzilla, constructed of space titanium by extraterrestrial invaders. Apparently killed in the fight, Godzilla is out of the running as the last princess of the Azurii, the original people of Okinawa, summons ancient lion-pod King Seesar to battle to save Earth. Godzilla, revived by an electrical charge, joins to help form a double-attack on Mechagodzilla, destroying the mechanical monster, and the alien invaders are destroyed by human allies.

TERROR OF MECHAGODZILLA (1975)

Aliens from the Third Planet of the Black Hole In Space are plan-

ning yet another invasion of Earth. This time, the invaders have two powerful weapons, of sorts. The first is Titanosaurus, a prehistoric monster from the sea (which has already destroyed a research submarine), controlled by the daughter of Dr. Mafune, a scientist driven from the scientific community in disgrace years before and long thought dead. The second is the reconstructed Mechagodzilla, more dangerous than before. Mafune is working with the aliens because of a desire for revenge against society; his daughter, accidentally killed during an experiment, is a cyborg courtesy of the aliens. While a marine biologist (in love with Mafune's daughter) and Interpol agents try to defeat the aliens themselves, Godzilla has to battle Mechagodzilla and Titanosaurus. Both monsters and alien invaders are defeated.



The Invasion: Mechagodzilla and Godzilla van in Godzilla vs. the Cosmic Monster

The end of Godzillafest 4 you follow us



EDITOR'S NOTE: An Americanized script for the second Godzilla film (known in Japan as *Godzilla Rids Again* and shown without subtitles to certain Japanese movie houses in the USA) was prepared by Jo Reptilious Melchor and a co-scripter, wherein Godzilla, headed for San Francisco, got as far as the Hawaiian Islands before being stopped, but the project was abandoned.

After a decade-long absence from the screen, the 16th Godzilla epic—a state-of-the-art remake of the original—will be playing at Christmas time in Japan and the 17th Godzilla is scheduled to be made in the USA and released during 1985. FJAM will have more on these two soon.



PUNK SHOCKERS

One of the unusual aspects of *Return of the Living Dead* is that many of the heroes and heroines are punks. Den explained, "How many millions of teenagers-being-chopped-up-by-monsters movies are being made now? I was trying to find a variation on the teenagers - being - chopped - up - by - monsters movies are being made now? I was trying to find a variation on the et and also have their own form of death imagery which formed a rather interesting counterpoint to what's happening."

SAFETY FIRST

The film has progressed without mishaps apart from one or two people succumbing to the acrid sulphur smoke used in a few of the scenes. "One of the reasons there aren't any mishaps," said O'Bannon, "is that my first concern is safety. Everytime we have a stunt or trick to do, the first thing I say is, 'If we can't do it safely, we don't do it.' Everytime they're going to do a stunt, I say, 'How are you going to do it and what's going to happen?' I've put the nix on a couple of stunts that I didn't like. The guys say, 'Oh, don't worry, we can do it safely,' but I said I don't believe it and we didn't do it."

While the cast of *Return of the Living Dead* is composed largely of unknowns, there are two faces which should be readily recognizable to today's audiences, Ciu Gulagher and Jesse Karen.

KAREN ABOUT FRANKENSTEIN

Karen was the real estate agent in *Poltergeist*. He's also been in *F.I.S.T.*, *Capricorn One*, *Frances* and *The China Syndrome*. One of his early experiences as an actor was touring with John Cerradine's Shakespearean company.

While he has been a stage actor most of his life, one of his early film roles was in *Frankenstein Meets the Space Monster*.

"I played the doctor who built the android Frank Stein," he confided. The picture was originally titled *Operation San Juan*.

"We almost got drowned in the caves of Aeroseba. There was this scene where the robot's gone amuck but by that time my assistant's in love with him and I keep saying, 'He's not hurt, he's malfunctioning!' We find him in the cave and were shooting in this cave when suddenly the tide came in and we became engulfed in water. We had to float up to the top and go out thru the erosion holes."

Karen is playing a character named Frank in *Return*. "I manage a medical supply warehouse dealing in cadavers, parts, prosthetic devices, things like that. Unpleasant objects to look at. I cause an accident, which I'm not allowed to disclose, but it's my fault that the oil hits the oscillator. Because it's Frank's reputation, he's got to try to suppress this. He tries to end can't. It's too big. It's so big, it engulfs him and everybody around him. Mayhem results as the most unbelievable horror is unleashed. The picture is very exciting, very innovative, and it's a different approach to this sort of genre."

Initially, Karen wasn't certain if he should take this project, so he showed the script to his 25-year-old son. "My son said, 'You gotta play it. This is what the kids want to see! This is absolutely crazy!'"

SHOCKSPEARE STRIKES AGAIN!

Ciu Gulagher is also very happy working on the film. It allows him to do things that he's never done before as an actor, like sewing a corpse's head off. The violence in *Return of the Living*

Dead doesn't bother him at all. "We actors are used to violence. We are used to working with tools that laymen refer to as violence. That is one of our prime considerations when we try to entertain people. Right now I'm involved in a play in which there is a lot of violence. Eight principals die, many of them right on stage. It's an old play called *Hamlet*."

"I used to study many years ago in Paris, France where I used to work with a great actor named Jean-Louis Barrault who said, 'Ciu, you can watch my work, but at the same time, I would like for you to go to a theatre over about eight blocks called the Grand Guignol, and I would like for you to watch them do their horror.' And I said, 'What are you talking about?' He said, 'Go and see.' So I went there many nights and it was all in good fun. The audience laughed and cheered and had a great time."

GRAVE PLOT UNCOVERED!

A tight lid is being kept on the story so that its surprisees will not be spoiled. What can be revealed is that the plot is based on what "actually" occurred in Pennsylvania in 1968 on which the film *Night of the Living Dead* was based. There "really" were zombies and the government succeeded in covering the whole thing up. The corpses became reanimated because of a chemical spill, and those dangerous chemicals were accidently shipped to a medical supplies storage center where they have been safely stored... until now. The threat of the living dead returns when one of the cylinders develops a leak and the corpses start coming back to ghastly life.

Naturally horror fans will be interested in comparing how O'Bannon handles his brain-eating zombies as opposed to Romero's flesh-eating ghouls.



DIGITAL KNIGHTS, GHOULIES, TRANCERS AND TROLLS
JUST CALL HIM

"MR. BOO-KLER"

HE'S THE MAN OF A MILLION MONSTERS



Dick Smith.
Rick Baker.
Wm. Tuttle.
Bob Bottin.
Tom Savini.
Tom Burman.

(Odd how their names are all the same length?)

And of course there's John Chambers.

Names to conjure with as we recall nightmare visions of monsters and Morlocks, *The Exorcist* and *The Thing*, manimals and manapes, lycanthropes and loup-garou, *Friday the 13th* (parts 1 thru 13), cat people, bat people, rat people, gnat people and all manner of scares and scars.

Now comes a new name to conjure with: John Carl Buechler, pronounced Bookler as in *Boo!*

John is what might be termed a Graduate of the Old School of Famous Monsters and is now a devotee of **MONSTERLAND**. He has granted us this exclusive interview, and he and his publicity manager, Bob Villard, another FM fan turned pro, have provided the exciting stills.

MONSTERRIFIC MEMORABILIA FOR MAJOR MUSEUM

Remember the demonic monster of Roger Corman's *The Sorcerer*?

It does double duty in Buechler's segment of *Digital Knights* as the cave

creature of "Demon of the Dead". You've heard of *Digital Knights* previously as *Ragewar*, the fantastic film on which seven different directors combined their talents, each presenting a different Challenge to be overcome. John outlines the plot for us:

"Mestoma is a millennia-old Master of Black Magic, a huge hulk of a cosmic wizard existing somewhere in the universe, and because time for him is endless, he is bored.

"With eyes that can pierce steel and scan interstellar space, he searches for a worthy opponent, someone with whom he can match wits and relieve his eternal boredom.

"Paul Bradford, a computer whiz, is



(Left) Workman for the roles—'Paul' on (left) (Center) Paul Robler Bressa becomes a handsome before your very eyes



(Center) Bressa (left) The handsome Bressa before the transformation

the answer to his unholy prayer. Paul is actually able to communicate with his supercomputer, Cal, thru the use of a special pair of glasses he has devised, which permit him to link man and machine in 20th century magic.

"Mestema itches to pit his spells and black powers against Paul's modern electronic wizardry.

"In my segment, Paul is confronted by zombies, whose leader, Ratspit, makes Paul face the trauma of his own death."

FJA: "And after your sorceress-cum-cave-creature was used, what disposition was made of it?"

JCB: "It's been acquired by the National Hall of Fame of Science Fiction & Fantasy, a prestigious museum of genre memorabilia which is being created in Beaumont, Texas. That ought to interest you, Forry—you played bad Dr. Beaumont in *Dracula vs. Frankenstein*."

FJA: "Yes, and the late Charles Beaumont of *Burn Witch Burn* fame and the scripter of *The 7 Faces of Dr. Lao*, he was one of my early clients."

THE 7 CHALLENGES OF THE MONSTROUS MESTEMA

John has already told us about his Challenge, which he directed as well as designing and creating the special creatures and handling special effects.

Other Challenges include:

A skyscraper-tall stone giant, built and animated by David Allen.

A heavy metal band of maniacs that wants to rescue Gwen as part of their act. (Gwen is Paul's fiancée. Originally, Mestema kidnaps the pair and transfers them to another planet to a desolate crater surrounded by pillars of

flame. Gwen finds herself helplessly menaced to a huge boulder, terrified, awaiting an unknown fate.)

In the Fourth Challenge, Paul and Gwen are menaced by some of the worst criminals in terrestrial history as they find themselves in Mestema's private art gallery where he has cryptically preserved the likes of Jack the Ripper—and now he turns on the heat in more ways than one!

We'll tell you about one more Challenge and then leave you to discover the rest for yourself. In the Sixth Challenge, Paul finds himself facing a mythical cave. "Go! Go!" a voice from within cries to him but he defies the warning and enters—confronting a monster. Paul causes an avalanche of rocks which kills the monster—which then metamorphosizes into an angelic being: Paul has inadvertently liberated an Angel from one of Mestema's evil spells!

In the climax of the film Paul engages in a ferocious battle against Mestema himself—a galactic gladiator vs. an Earthman in an alien arena on an extrasolar planet, contesting for a panlostroken prize: Gwen!

DEATH STALKS ARGENTINA

Buchler's success on the second unit of *Sorcerer* led to an assignment in Argentina where he created the epix for and directed *Deathstalker* for Conman. "Then I returned to America for second unit work and special effects on *Hard Rock Zombies*."

FJA: "A telefilm?"

JCB: "No, a regular film for theatrical release."

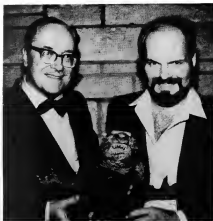
John's *Ghoulies*, a Charles Band production, is scheduled to be a Halloween treat as we go to press. Shot in a deserted mansion directly across the street from where Elsa Lanchester, the Bride of Frankenstein, has been lying in bed paralyzed by a crippling stroke, I was on the set several times. During one of my visits I watched Bobbie (Meusolium) Bressa as a yard-long tongue (created by Buchler) shot out of her mouth like a snake and wound around the neck of a hapless victim. John has created a whole circus of ghastly ghoulies for this production, one of which now graces the Acker-museum of Imagi-Movie Memorabilia.

FUTURE HORRORS

FJA: "What's in the future for John Buchler?"

JCB: "Special makeup effects for *Transcenders*, a sci-fi horror film that spans from 2247 A.D. to 1985—backwards in time via a tempo-serum. A mythic from the future named Whistler tangles with a police trooper named Jack Deth, with hair-raising results.

"Then I provide the makeup fx for *Eliminators*, an exciting adventure involving sinister scientists, mandroids, river pirates, man-eating reptiles and



Buochler presents (left) with Ghoulie. Sy Borg, Buochler's sister creates strange make-up and costumes. Girl Scout/Membering Story! Marketing tries on a Mechanical player. Cost creation from Digital Knight



Ninjab

"Next I'll direct Troll, from my own original story. My company, MMI (Mechanical Makeup Imaginaries) has fabricated all the effects. There'll be a film-within-a-film in Troll, a 1950's type B-movie called Invasion of the Pod People from Mars in which I'd like to feature Roger Corman, Bobbie Brasee and—you!"

FJA: "Me?"

JCB: "Yes. Do you think you can play a bad actor? Handle corny dialog? Give a stilted performance?"

FJA: "You must've missed me in Dacula vs. Frankenstein!"

JCB: "In November I'll direct

Terrorvision, again with my own spts. Those are my projects for the immediate future."

FJA: "And farther down the line, when you are able to initiate projects of a larger scope and carry them thru to fruition? Have you any special ambitions you would like to fulfill?"

Buechler, who usually speaks in a rather precise fashion, punctuated with pauses, now becomes quite animated. With a passion that augurs well for superior productions he answers:

"I have a long-standing dream: Frankenstein. A true version of Mary Shelley's classic."

FJA: "The fantasy artist Burt Schonberg had that dream. Unfor-

tunately he o'd'ed on drugs before he could realize it."

JCB, continuing: "My treatment would be a cross between First Blood and The Elephant Man, very sensitive and beautiful on one hand and terrifying and action-filled adventure on the other."

"Tell the world this: The true driving force behind John Buochler is that he wants to bring to the screen John Carter of Mervyn LeRoy's Barroom. And other rich, graphic fantasy-oriented projects."

Welcome to Monsterland, BOO-Kler of Barroom! We expect great things of you. And hope to be the first to report them in our pages.



BY PAUL LINDEN



Moviestar Fan Tony Brzezinski regards in horror the Beast in the Basement of the original Ackermuseum.

"Who dares disturb the sleep of the vampire?" A sepulchral voice seemingly emanated from nowhere—or the catacombs of Erik's opera house or the cryptophom of Count Dracula's Transylvanian castle—in response to my buzzing of the bell beneath the sign which actually welcomes one to Horrorwood, Karloffmania. (Of course I'd already had a hint that This Must Be The Place by the orange Cadillac parked in front, the one with the identifying license plate of SCI FI. Can Such Things Be?—that it's already been thirty years since the Ackermuseum coined the ubiquitous term that has conquered the world?—except for a diehard clique of "el" artists who don't mind being confused with admirers of San Francisco?) Then I saw the vox box on the side of the garage (excuse me, the Garage Mahal,

Son of Taj, an adjunct treasure trove that, according to A.E. van Vogt, houses "the world's second greatest collection of fantasy"). I responded: "Paul Linden here."

The first time I visited the Ackermuseum was 1963—twenty-one years ago! At that time the home had "only" 13 rooms, plus 3 garages in which, as Forry put it, "you couldn't park a pogo stick because they were too filled with books and magazines." I remember one alcove had a bulbous head in it (since disintegrated) of a Martian from *Invasion of the Saucer-Men*, and the most interesting wallpaper I ever saw. At first you thought you were surrounded by bookshelves; then, observing closer, you saw the paper had books drawn on it. And on the spines visiting authors had written imaginary works:

"The Song of Kong", "Gone with the Wend", "Childhood's End" by Diaper Press, "The Fly" by Zipper Press, "The Cure of the Werewolf" by Doggerel Press, "The Bribe of Frankenstein", "The Creature from the Ack Lagoon", "I was a Teenage Tarantula for the FBI" (Fantasy Bureau of Investigation), "My Mummy" by Al Jolson, "The Winter, Spring, Summer and Fall of the House of Usher", "Tom Swift & His Electric Chair", "The Luel World", "The Sun Never Sets on the British Vampires" by Xopher Lee, "The Phantom of the Operation" by Marky D. Sede, "The Werewolf of Sunnybrook Farm", "MotorPsycho" by David Harleyson, "Rosemary's Booby" (A Breastseller), "Knight of the Living Dead", "The Cat Pimple", "I Worked with a Zombie" by Deadeye Dick and the Collected Works of Edgar Allen Poe... to name but a few that I can remember.

I still have a few fotos from the Old Place. As a matter of fact, before I start telling you about the Son of Ackermuseum, it occurs to me I have a dramatic set of pictures taken of its predecessor of the time of—

EARTHQUAKE! 1970

Forry Ackerman had tiled—and I mean *filled*—the Ackermuseum with his collection. All 13 rooms and the 3 garages too. Every drawer that didn't have clothing in it was jammed with posters. In both bedrooms there were posters piled under the beds. In a small half-bathroom there was an inflated green rubber dinosaur in the bathtub. Every inch of every wall was covered with stills, lobbycards, onesheets and three-sheets. At the foot of the stairs in the basement the hungry monster from *Cutter Lumps* "Don't Open Till Doomsday" waited to devour the unwary visitor. Where dishes would normally reside on the shelf above the stove in the kitchen was a brontosauruss model from *King Kong*. One day his wife (Wandayne of "Rocket to the Rue Morgue" fame) came home from the university where for 20 years she taught French and German, and when she looked in the refrigerator, the last bastion of normality in the Ackermuseum, she found food that had been

replaced by reels of film.

The Lost World
Dracula
King Kong
Frankenstein

The Ackerman woman knew the end had come. She gave up, and they moved to an apartment about a mile away.

ATOMIGEDDENT?

It was one morning in 1961, shortly before 6:30, that the Ackermans were jolted out of bed by a severe earthquake. Outside there was a rumble like thunder, and lightning bolts seemed to be lighting up the sky. (It was electricity from broken wires arcing and filling the air with ozone.) Their first thought was: an off-target atomic bomb?

By 9 o'clock Forry was over to the Ackermanson to survey the damage. As he opened the front door his heart fell: It looked like Godzilla had gone on a rampage. Books were flung from shelves and strewn about everywhere. A model of the Metropolis robotrix, which Jon Berg had made for him, lay smashed on the carpet, its head separated from its body by a foot. As he proceeded from room to room in a daze, he couldn't believe the upheaval. Paintings hung askew on the walls or were off the walls, lying upside down on the floors. Books and magazines were scattered like grains of rice. Old 78 rpm phonograph records were shattered.

And the Harryhausen model of the lighthouse from the *Beast from 20,000 Fathoms*—it lay on the floor in pieces, like a jigsaw puzzle. Forry's heart was as broken as the broken model—until a sudden realization hit him and he brightened up: the lighthouse was constructed so that it would break apart like a jigsaw puzzle, so that Harryhausen could animate the rhesosaurus destroying it! It needed only to be put back together again piece by piece.

The doorbell rang.

There stood Paul and Larry Brooks, brothers, young readers of Forry's *Famous Monsters* and fans of Forry himself. "We thought you might be able to use some helping hands," they volunteered. He sure could, and by nightfall the 1300 pieces that had been flung about by the Earthquake were all put back in their original places. Of course the broken phonograph records couldn't be mended and it was some



The creature from "Don't Open Till Tomorrow" (segment of Oliver Willis used by Dracula's Daughter the kitchen) and a cross painting of Henry Bell as The Wolf of London—left to right, painted from The Time Travelers. Early production model: Lighthouse of USA made by Ray Harryhausen in 1941 and portion of painting of the Metropolis robotrix by the late Albert Muschall.

time before Jon Berg could repair the robotrix. It was a day Forry will never forget and hopes will never be repeated.

In 1941 Ray Harryhausen made a grotesque mask for Forry and he wore it at the Third World Science Fiction Convention in Denver. He won a prize as "The HunchAckerman of Notre Dame". At the banquet, where Robert A. Heinlein was Guest of Honor, a game was played called *Pinero Predicts*, based on Heinlein's first story, "Life-Line". When it came to predicting Forry's fate, the prediction read: *Crushed to death by his own collection.* Today, as the Ackerman sits in the sublevel of his 17-room home, surrounded by 35,000 hardcover books, 125,000 stills, virtually every fantastic paperback from the first in 1947* till now, he sometimes recalls that sinister prediction of *Pinero's*.

And trembles.

COMING in Future Issues: Graphic Coverage of:

The New Ackermanson

Grislyland

The Garage Mahal

The Xanti Misfits... The Hideous Sun Demon... a Thing from the new Thing... a claw from the old Thing... Harryhausen's First Dinosaur... Dr. Cyclops' Helmet... Life Masks of Lugosi, Karloff, Caradine, Lee, Price, Lorré, Laughton and others... the painting that inspired King Kong... Schlock... a "dinosaur" by Danforth... teenage horrors drawn by Harryhausen... Lon Chaney Sr.'s Makeup Kit... The 1925 *Lost World* pteranodon... and on and on, issue after issue! Don't miss a single exciting still/illustrated installment, an Exclusive Feature of FORREST J ACKERMAN'S MONSTERLAND.

*Donald A. Wolheim's watershed work, *The Pocketbook of Science Fiction*.



MANNY REEDERS
CASTLE WILLIAM
1313 STAKE DRIVE
STOKERSTOWN, PENNSYLVANIA



SCARE
MAIL

THE LETTER HORRORWOOD KARLOFFORNIA



SCARE
MAIL

DEDICATION

This "phantom" issue of MONSTERLAND, rising from the memories of the past, is dedicated to the evergreen memories of GEORGE AND BELLE WYMAN, my dearly beloved maternal grandparents, last of the Big Time Angels, who took me to my first fantasy film in 1922 when I was 5½. The Imagimovie was titled One Glorious Day and it was the unconscious inspiration, I suppose, of one glorious lifetime in the wonderful world of Sensawunda. Incidentally, my grandfather was the architect of the railway depot in Phoenix, Arizona, and the Bredbury Building in Los Angeles, which you may have seen, without perhaps knowing it, in Bledrunner, The Night Strangler, The Demon with the Glass Hand and numerous other movies and radiofilms. In another 10 years I'll be as old as my grandfather when he died; in MONSTERLAND I'll try to give you a great decade from here to 1996. And then opt for editing a "monstrous" issue to welcome in the year 2000!—FJA

Since obviously there can be no letters reacting to the first issue is the first issue, I have chosen a letter which I believe will be of general interest concerning my "previous incarnation" as a filmmaker's editor. I have deliberately omitted the author's name and address in order to spare him any embarrassment but the letter is in my files in case anyone questions its authenticity. In future, all letters published in The LetterHEAD will automatically include the writer's name and address unless a specific request is made to refrain from revealing same. By publishing names and addresses, I believe many interesting friendships can be formed, so for example that between Paul Devis and Mark Wolf, as revealed in a forthcoming feature. All letters intended for publication should be addressed to The LetterHEAD, 8488 Glendower Ave., Hollywood, CA 90027. Readers are encouraged to state their age and include photos of themselves.

Dear Mr. Ackerman,

This letter is long overdue so I'd better start right now.

Of course, I've been saying that to myself for the last several years. Problem was I was a tad nervous. I'll tell you why in a minute.

Anyways, the time seemed to be just right to write to you because I've heard the joyous news that you're coming back with a new magazine! I'm haunting the newstands so I can get in on the

ground floor this time! Famous Monsters came out seven months before I did. I wish you the best of luck with MONSTERLAND.

Okay, now. First off, I wanted to tell you—just like many billions and billions of other sci-fi nuts like me have told you billions and billions of times before—how much I appreciated Famous Monsters. I also wanted to express my sorrow on the premature death of Famous Monsters. Sadder still was the fact that it died several months—just seven—from its grand 29th year... and a few issues short of its 200th as well. It's a shame. I was really looking forward to it.

I was tuned into your fine magazine in the early seventies when I bought them at a second hand store. Not a smart move, but necessary. At the time, I was living in a boarding school in Pennsylvania and none of the local stores carried FM. I would get them for a quarter apiece at the Downingtown Farmers Market, where the cretine elected the beautiful covers in half, as well as the price... not to mention several pages in the process! Fortunately, I'm in the process of replacing those issues with nice new copies (well, nice new old copies). I've replaced most of them, but I'm still looking for a good copy of No. 100. I was also able to pick up some other issues. These are my favorites. They had Jimbooke, great covers by Basil Dogos, Vic Prezio, etc., and they are just plain nostalgic. What fun.

My earliest recollection of FM was in 1966 when I was getting a haircut and the barber had a copy in the magazine rack. I read that magazine and looked at the photos and such. I forgot what issue it was, but Tony the barber was glad I read it because, when it was my turn, my hair was standing on end and was so much easier to cut.

You used to ask readers to list their favorite articles. My list includes hundreds, but two that stand out are Dick Sheffield's article about Bela Lugosi in issue number 133 (it was very touching and had great photos) and "The Forrest Prime Evil" in issue number 104 (the "Fly cover" issue, a favorite cover of mine by Ken Kelly), and reprinted in Mr. Monster's Movie Gold. By the way, great book!

Another treasure I've uncovered was your book The Frankenstein Monster. I loved it. I was—and still am—a big fan of the late, great Boris Karloff. I wish I could've met him. That photo of him on page 75 is simply wonderful. He must have been a very nice man. I hope to hear more about him—and see more of him—in MONSTERLAND. (You will, to be sure.)

And now, the reason why I was so nervous about writing you again.

That's right, again. I've written to you twice before. The second letter turned up, in fragmented form, in #167. This is why I'm writing this letter. This is the most important thing.

No, I'm not cross about my letter being edited, or about anything else. Rather, I'm worried. Mainly because I feel that, quite unintentionally, I've hurt your feelings. (You did, but that's all H20 under the "Dams"). Or, as they say in *Transylvania*, "That's all blood under the bridge.")

You see, I'm the young upstart who stated in my letter "Famous Monsters is the greatest magazine of horror, fantasy and science fiction (I hate the term 'sci-fi') without realizing that you created the famous phrase! You answered that segment "Me too, I wonder why I made it up." I was stunned, startled, and stupefied I felt awful!

I wrote that letter back in 1979 when I was a bit more uppity and a little too headstrong. Since then, I have calmed down a little, I have no idea why I wrote down that contemptuous remark. Maybe I thought I was flatterer by showing how dignified and refined I thought I was (showing how much I know). Maybe I was trying to please some celebrity who also cracked wisely on how they disliked the term "sci-fi". I actually thought you had said it, but I guess I got a little mixed up. It was probably Harlan Ellison, another favorite of mine. Whatever the case may be, one thing is certain: I've opened my mouth and stuck both of my feet inside.

Since that sobering lesson in humility, I've learned that the only person I have to please is me, and that's all that should matter. I wouldn't want anybody to force an opinion on me, likewise, I shouldn't force my opinion on anyone else.

In any case, if I've hurt your feelings in any way, Mr. Ackerman, I'm sorry, honest to goodness. It wasn't intended. You and your fine magazine have brought a lot of joy into my life, and the last thing I'd ever want to do is to cause you grief. Goodness knows, you have enough problems with guys like Ron Leeds (did he ever pay you what he obviously owed you?) (No, I wouldn't want to add to those problems. No way! Mr. Ackerman, I know that it's a great inconvenience to answer ten mail, but it would mean a lot to me if you would answer this letter and let me know if I've set things right. I'm sorry that I took so long to apologize. I guess one of the hardest things a guy can do is to confess that he's made a mistake. (I phoned and set his mind at rest.)

Once again, Mr. Ackerman, I wish you all the best on your next fine magazine. I'll be looking forward to it. In the meantime, thank you for *Famous Monsters*. Thank you for *Monster World*. Thank you for the filmbooks. Thank you for the Mystery Photos. Thank you for the fun-filled articles, the Graveyard Examiner, Professor Gruesome, and those wonderful wacky puns. Thank you for the nostalgia. Thank you for the fun.

After the first issue of my former magazine appeared in 1955, here is a cross section of the letters received. Will history repeat itself?

HAIRLESS FAN

Ever since the first issue appeared on our newstands (they sold out in two hours) I have been tearing my hair out writing for issue #2, and now I look like a monster myself! Let's have more, more MORE!!

Bob Scherl
Sheila Heights, Ohio

Big Bad Bob got a job in Hollywood and today is the proud owner of Scherl's Temple, a shrine to fantasy and horror filmmemorabilia.

FROM A HEARTY ADMIRER

Congratulations on a terrific job... a real Valentine from start to finish.

Robert Bloch
Weyauwega, Wisconsin

Reader Bloch peddled to Hollywood an e bipsycho bulk for two and now he peddles short stories, books and movie scripts to the top editors, television networks and motion picture producers.

MONSTER MISCELLANEOUS

The thing I really liked about your first issue is the atmosphere:

certainly not deadly serious, but then again displaying a respect for the horror pictures as an art form.

Graduate Student
North Texas State College

Your magazine is without a doubt the greatest thing that ever happened to newstands and monster lovers. From now on it is Shock 'n Ghoul for all us female monsters.

Sue Broder
Long Island, NY

SCREAMS FROM MAD

On behalf of the members of the MAD staff, a soul-searing shriek of appreciation for the grand job you did on *Famous Monsters*. We love it, especially the photo captions... in fact the whole magazine reflects an enlightened, wholesome and thought-provoking attitude on the subject of Monsters.

Nick Meglola
John Putnam
Jerry De Fuccio
MAD, New York, NY

We at MONSTERLAND salute you at MADSTERLAND! Hope the captions still captivate you and you find the phoenix issue enlightening, refreshing and entertaining.

UNSOLICITED TESTIMONIAL

Out of the box, on Oct. 3, this letter arrived from Ron Ford of 804 E. Denny Way #310, Seattle, WA 98108. Its author must have been born about the same time as my first filmemagazine. I hope 88 years from now there will continue to be such gratifying letters from a new generation of fantasy film fans who arrived on Earth in the year of Nineteen Eighty F-ORWELL.

Dear Mr. Ackerman:

How can I begin this letter but to tell you what your magazine has meant to me over the years? *Famous Monsters* in my pupil stage was like a refuge against the torments when they got to be too much. In its pages everything was always just fine; just the way I wanted them to be. There were monsters everywhere! Not the horrible kind, like bullies at school, or the cyclopean monster who waits so patiently. These were the monsters of imagination, and how they fueled my life!

Even to this day, at twenty-six years old, my bedroom wall is still papered with hollow-faced Erik, Karloff with his famous flat-top, unlucky Kong who did it all for love, and many other of my friends. My wife endures it with an understanding patience, even if she thinks I must be a little crazy.

Now I work for a college newspaper as an entertainment editor. I love seeing all the movies I can and writing about them. What is there better to write about? I love them all. But the occasion is rare when I can cover a good old temple-pounding monster movie. These rare moments are like candy to me.

It was with great sorrow that I read the true story of your entanglement with Warren Publications in *Fangoria* magazine. It is something like fate that the magazine should fold a short time later, like the Usher house decaying at Roderick Usher's death; the souls of the men and the place, one and the same. You were the blood and heart of that great publication. You were the one who gave so much joy and companionship. We, your readers, always knew that. To us you will never be too old or useless. You inspired us at the same time you entertained us. I even quit smoking as a teenager because of urgence in FM's pages. For all these things your true fans, we who grew up on FM, will always be grateful.

My soul took a leap when I read last month that you will be returning to the editor's desk. I and so many like me will be anxiously waiting for the first issue. We have missed your special touch of the blue pencil so much. Here's to the one hundredth issue of MONSTERLAND!

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MANY HARPY RETURNS



Barbara Steele: Dec. 29 Black Sunday



Ray Milland: Jan. 3 X



Susay Spence: Dec. 25 Carrie



George Zucco: Jan. 11 The Mummy's Ghost



Jenny Agutter: Dec. 20 Logan's Run



Barbara Ruick: Jan. 4 It Came from Outer Space



Jeff Morrow: Jan. 13 This Island Earth



Paul Wegener: Dec. 11 The Golem



Terry Moore: Jan. 1 Mighty Joe Young



Steven Spielberg and Friends: Dec. 27 E.T.

Eleven leading lights of Imagi-movies will celebrate their birthdays in December and January and we're sure many of you will want to send them congratulations. Unfortunately Paul "The Golem" Wegener and George Zucco can only be contacted via ouija board, for they have long resided with Prince Sirk in the World Beyond. But MONSTERLAND is pleased, as a free service to its readers, to forward cards to those plays whose addressee we have. They are: BARBARA STEELE, STEVEN SPIELBERG, JENNY AGUTTER and RAY MILLAND. Address cards to any of your foregoin favorites c/o Bert "Happy" Dee, 2405 Glendower Ave., Hollywood, CA 90027. If any reader knows the address of any of the other actors or actresses, Bert would appreciate it if you would let him know so further birthdays can be celebrated next time they roll around.



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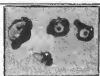


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PRINCE SIRKII

PRINCE SIRKII HAS SUMMONED
Prince Sirkii's Servant-Harris M. Lentz III—Records the Damnee of Those Taken to Death's Domain

On Oct. 1, as I make the last entry in the Book of the Dead covering the period from the first of 1984 we have just a few days previously lost Morbius of Altair IV. On Sept. 25 Walter Pidgeon, the famed scion of the Forbidden Planet, left the world at age 87. Pidgeon's nearly 50-year career included many other memorable performances, including roles in both the 1927 and 1930 version of *The Gertie*. He also appeared as Nick Carter in 1940's *Phantom Raiders* and was Admiral Harriman Nelson in Irwin Allen's *Voyage to the Bottom of the Sea* (1961). In 1973 he again starred in an undersea epic, *The Neptune Factor*, as Dr. Andrews. He was also featured in several telefilm including *The Screaming Woman* (1972) and *Uva Again, Die Again* (1974). Morbius, creator of the id monster, will be sorely missed.

Several days before the death of Walter Pidgeon, another actor who performed the role of Adm. Harriman Nelson in the television series *Voyage to the Bottom of the Sea* preceded him into Prince Sirkii's realm. Richard Basehart died of a stroke on Sept. 17. He was 70. Basehart appeared in 1947's *Reaper Performance* as William Williams and starred as the mad Dr. Hoffman in 1965's *The Satan Bug*. He also starred in *Rage* (1972). And *Millions Will Debt* (1974), *Mission of the Doomed* (1976) as Dr. Leonard Chasney, *The Island of Dr. Moreau* (1977), as the Sayer of the Law, and *Being There* (1979). In 1970 he was featured in two telefilms, *Solo Survivor* and *The City Beneath the Sea*, as the President. His other telefilm credits include *Manastar* (1973). The *Time Travelers* (1976) and the pilot film for *Knight Rider* (1982) as Wilton Knight. Other than his *Voyage to the Bottom of the Sea* appearances from 1964 till 1968, Basehart's television credits include "Shangri-La", a 1960 version of *Lost Horizon*, shown on Hallmark Hall of Fame. He starred as Richard Conway. He also starred in episodes of



Prince Sirkii in Death Takes A Holiday

Alfred Hitchcock Hour, *Twilight Zone* and *Rosald Dahl's Tales of the Unexpected*.

Leading Lady Janet Gaynor died on Sept. 14 at the age of 77 of pneumonia and complications from a near fatal traffic accident of two years earlier. Miss Gaynor was the winner of the first Academy Award for Best Actress in 1929. She also appeared as Catherine in the silent version of the fantasy classic *The Return of Peter Grimm* in 1926.

Veteran character actor E.J. Andre died of cancer in Hollywood on Sept. 6. He was 76. Andre was featured as Doc in 1977's *Haunts* and played, Merlin, Anthony Hopkins' magician mentor, in 1978's *Magic*. He was also featured in several telefilms, including *The Suicide Club* (1973), *The Day the Earth Moved* (1974) and *The Mysterious Two* (1982). His numerous television

credits included episodes of *Alfred Hitchcock Hour*, *Wild Wild West*, *The Invaders* and *Night Gallery*.

Character actor Lance Taylor Sr. died of a heart attack on Sept. 6 at age 69. Taylor appeared in 1971's *Frogs* as Charles and 1972's *Blacula* as Swan-eon.

Wesley Lau, best known for his role as Lt. Anderson on television's *Parry Mason*, died of heart failure on Aug. 30. He was 63. Lau appeared in *The Vanishing Affair* (1966), *Panic in the City* (1967) and *Homobodies* (1973). He was also featured in episodes of *Alfred Hitchcock Presents*, *One Step Beyond*, *The Mystery Show*, *Twilight Zone*, *Land of the Giants* and *The Six Million Dollar Man*. He was also featured regularly as Sgt. Jiggs in television's *Time Tunnel* from 1966 to 1967.

Veteran character actor and comedian Clyde Cook died on Aug. 13 at the age



Walter Burke, Walter Pidgeon, Richard Barthelmé, David Bowie (as Walter Tevis' *Man Who Fell to Earth*) and Richard Deacon—Prince Sirk's latest crop

of 92. Cook appeared in numerous films including *He Who Gets Slapped* (1924), with Lon Chaney Sr., *The Secret Witness* (1931), *Bulldog Drummond Escapes* (1937), *Bulldog Drummond's Peril* (1938), *Ladies in Retirement* (1941), *The Mysterious Doctor* (1943), *The Maze* (1953) and *Abbot and Costello Meet Dr. Jekyll and Mr. Hyde* (1953).

British actress Christine Hargreaves died of a brain hemorrhage on Aug. 12 at the age of 43. Miss Hargreaves recently completed a featured role in 1984. She also appeared in 1981's *An American Werewolf in London* and 1982's *Pink Floyd-The Wall* as Pink's mother. Author Walter Tevis died of cancer in New York on Aug. 9 at the age of 56. Tevis was the author of several science fiction novels, including *The Man Who Fell to Earth*, which was filmed in 1976 with David Bowie in the

title role.

Richard Deacon died on Aug. 8 of a heart attack at the age of 62. Deacon, best known for his television roles in *The Dick Van Dyke Show* and *Leave It To Beaver*, appeared as Sentry Regen in 1953's *Invaders from Mars*. In 1954 he was featured in *This Island Earth* and in 1955 played Senny in *Abbot and Costello Meet the Mummy*. He appeared as Dr. Baerett in *Invasion of the Body Snatchers* in 1956 and was featured in *Franklin in the Haunted House* and *Carousal* the same year. He played Dr. Deckham in 1961's *Everything's a Duck* and had a bit part in Alfred Hitchcock's *The Birds* in 1963. His other films include *The Gnome-Mobile*, *Blackbeard's Ghost* and *Piranha*. On television Deacon starred in episodes of *Twilight Zone*, *The Munsters*, *The Addams Family* and *Night Gallery*.

Character actor Howard Culver died on Aug. 5 following a brief illness. He was 66. Culver appeared in 1978's *The Swarm* and *Halloween II* in 1981. He also starred in episodes of *Land of the Giants*, *Twilight Zone*, *Project UFO* and *Buck Rogers*.

Screenwriter Roland Kibbee also died on Aug. 5. He was 70. Kibbee authored the screenplay for the 1946 fantasy film *Angel on my Shoulder* with Paul Muni and Claude Rains.

Veteran character actor Walter Burke was the third horror film personality to be claimed by Prince Sirk on Aug. 5. The 75-year-old actor died of emphysema in California. Burke appeared as McMahon in the 1951 remake of *M* and played Gernie, the evil dwarf, in 1962's *Jack the Giant Killer*. He was Grimaldi in 1963's *Beauty and the Beast* and co-starred with James Coburn in *The President's Analyst* in 1967. He also appeared as Dr. Stafford in the 1976 telefilm *The Time Travelers*. His other television credits include episodes of *One Step Beyond*, *Twilight Zone*, *Thriller*, *The Outer Limits*, *The Munsters*, *Batman*, *Lost in Space*, *Wild Wild West*, *Voyage to the Bottom of the Sea*, *Night Gallery* and *Ghost Story*.

Prince Sirk worked overtime on Aug. 5 as he included international star Richard Burton in his foursome. Burton, the Welshborn actor who first achieved fame as a Shakespearean stage actor and went on to become one of Hollywood's best known stars, died suddenly at the age of 56 in Switzerland. Burton, who was nominated 7 times for an Academy Award without ever receiving an Oscar, was nearly as well known for his two marriages to actress Elizabeth Taylor as for his screen roles. He more than 40 screen appearances including *The Spy Who Came in from the Cold*, *Doctor Faustus*, which he codirected, *Night of the Following Day*, *Candy* as McPhisto, *Boomer*, *Hammersmith Is Out* and *Bluebeard*. In 1977 he starred as Father Philip Lamont in *Exorcist II: The Heretic* with Linda Blair and also recreated his stage performance as Dr. Dyar in *Equus*. In 1978 he starred as the famed psychic Mole in *The Medusa Touch*. At the time of his death he had recently completed filming of a remake of George Orwell's 1984 in England.

In future issues Harris Lentz will continue to turn back the clock and chronicle those on Prince Sirk's Last Role Card for 1984 until the year has been covered in retrospect, at the same time regrettably recording those who pass in the 2 month intervals between issues of *FLAM*.



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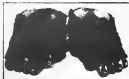
Very fine detailed latex hands. Grey only.

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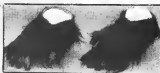
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Comes in two different types. Match them with our hands.
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Gorilla hands w/hair TH 652448 \$21.50
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Our very best chest. All latex rubber, very good detailing. Black hair around the entire chest.

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Authentic reproduction from Don Post of that infamous creature of the sixties. Single hand only. Latex hand with hair trim. Truly a collector's item!

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High quality latex ears. Perfect accessory for any makeup job...these add a touch of realism.

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Economy rubber finger that is split open for that gory effect. Safe and non-toxic.

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A four inch long plastic red tongue for the little devil in you.

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A great elfin accessory! Easy to use!

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LITTLE BLUE ELF EARS

To bring out the little elf in all of us. A great halloween item that will become a standard.

FA69 \$6.70



See Blue Elf Hats
on page

WOOCHIE SPACE EAR TIPS TIPS

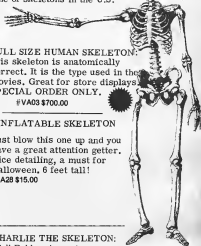
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This skeleton is anatomically correct. It is the type used in the movies. Great for store displays. SPECIAL ORDER ONLY.

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A rubber red, meaty bone. absolutely great for those torture scenes. Or just give it to the dog.

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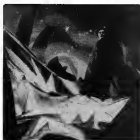
MONSTERAMA

RARE TREATS FROM THE ARCAINE ARCHIVES OF KARLON TORGOSI

In my crypt in the catacombs deep beneath Graysland, I have buried over 125,000 fabulous tales from fantastic times. Drop me a glorified letter and I'll do my worst to unearth a memorable moment from it for you. The address is Karlon Lugosi c/o 2465 Glandower Ave., Hollywood, GA 90027



(Top left) No, this isn't Mr. Hyde, although 9 years earlier the same actor did portray the dual role of Dr. Jekyll and his bedder half: Sheldon Lewis. Here Lewis looses his talent for horror in the cinemadaptation of A. Merritt's *Seven Footprints to Satan*. Photo shown for G. Gordon Dewey, Manny Boardman and Sharane Wong. (Top right) A Saucerite as briefly glimpsed in Ray Henryhausen's *Earth vs. the Flying Saucers*, shown for Henrietta S. Mak, Vanessa Raymond and Arnold Frank. (Bottom left) The King Kong Klone created by David Allen for the tv K.K. Kommercial, shown for Ray Douglas, D.O'Brien and Stanley Simon. (Bottom right) An unknown sequence from *The Cabinet of Dr. Caligari*? No, a super-rare shot from the legendary German fantasy of 1920, *Algal* (a man from another star). Shown for Peter Vollmann, Rolf Glesen and Dagmar Heuer.





Hob, the creature from the cosmos that played hob with humanity. From *Five Million Years to Earth*, for Carmen D'Alesio, Josh Kirby and William de Grimeson.



Mischa Impossible: the Auer that Mischa Auer met Skelekong and Mighty Josephs Young. A foto too horrifying to publish, sneaked into print for Marc Daniels and Kellie and Marcella Cervon.



The Four Skulls of Jonathan Drake. Watch for it on skullevision. Shown for Carol Lyn Kroger, Alice Guttman and Noble Johnson, the Chief of Skull Island.



Ek! The actoplasmic imp of *One Glorious Day*, first fantasy film your aditor ever saw, in 1922 at age 5½. The foxy little spirit was portreyed by a young actor named John Fox, who later appeared in *The Covered Wagon*.

ANSWERMAN

BEAUTY AND THE BEAST BY ERIC HOFFMAN

ERIC is back and MONSTERLAND's got him!

Eric Hoffman, voted Fan of the Year by the 8th Dark Shadows Convention, is the unconventional creature of the catacombs who rarely sees the light of day. Night and day at fantasy and horror conventions he is busy lecturing on monstrous movie and his pet menia, Dr. Who. Some say (in whispers) that between conventions there is no Eric Hoffman but your editor knows better: many a midnight, weak and weary, The Answer Man has been known to pore over the lore of inept-movie, cramming fact after fact into his creepy cranium for instantaneous recall when the call comes from near or far for information about a terror pic or horror flick. Questions for this department may be addressed to Eric, c/o MONSTERLAND, 2495 Glendower Ave., Hollywood, CA 90027. The first one this time comes from 18-year-old Monica Martello of Magre-Schio, Italy. By an odd coincidence, Merla Camecho of Tijuana, Mexico, is interested in the same picture: *Beauty and the Beast*. Both young ladies would like to know a bit about the various versions. Eric obliges.



Jean Cocteau's version of the Beast in the great French fantasy version of *Beauty and the Beast*.



Crit. C. Scotland Trash Dancers make their mark in the Hollywood Hall of Fame (November 1946)

It seems as if both Monica and Merla (or should I say M&M?) have expressed an interest in what is not only one of the most famed and beloved fantasy/fairy (scary?) tales but what also seems to have been one of the earliest filmed fantasy fables.

Beauty and the Beast/La Belle et la Bête was filmed in 1889 and 1908 by the Pathe company of France. The first American version of the story were made in 1913 and 1915.

In 1934, Warner Bros. came up with an animated cartoon based on *Beauty and the Beast*, with some of the music credited to the all-time great song-writing team of Bart Kalmer and Harry Ruby.

Jean Cocteau's *La Belle et la Bête* (1946) is still the greatest version of the timeless tale, credited to Gabriele Suzanne and the Brothers Grimm. The story of the beautiful girl and the handsome prince has been turned into an animal-like beast, courtesy of an evil spell, gave artist/writer/poet/filmmaker Cocteau the basis for a motion picture filled with unmatched fanta-scenes, such as the Beast's incredible magic-haunted castle with its shadow-filled corridors and corridor of arms. Jean Marais is still unsurpassed as the Beast in a makeup that transformed the handsome actor into what might best be described as a lion-man, while

Josefite Day was a lovely Beauty.

If 1934's *Beauty and the Beast* had a Beast that looked slightly familiar there was a good reason that he had more than a passing resemblance to the classic image of the Wolfman. The hirsute horror of 'fear film' first technicolor Beast was created by the master of monstrous makeup, Jack Palance!

Mark Damon (who had managed to escape Roger Corman's *House of Usher*) was the handsome Duke Eduardo, innocent victim of an evil spell that changed him into a monster at night. The villainous Prince Bruno learned our hero's secret and tried to force the Duke to give up his throne.

Beauty and the Beast was the inspiration for a filmed ballet in 1968, performed by the San Francisco Ballet company.

In 1978, noted actor George C. Scott portrayed the Beast. His beast, however, looked more like a wild boar than the traditional furred animal-man. Trieh Ven Deyere was Beauty.

Shelley DuVal's *Fairy Tale Theatre* in 1984 presented Klaus Kinski (*Nosferatu*) as the Beast. Kinski's brooding power lent much to the role. Susan Sarandon (*Rocky Horror Picture Show*, *The Hunger*) made an attractive Beauty.



VIDEO CREATURE

BY RANDY PALMER

CHILDREN OF THE CORN

I really don't like Stephen King's novels, but so far I've enjoyed their film adaptations. Conversely, although I do like his short stories, to date I haven't seen anything in the cinema which does them justice, including *Creepshow*, which King in fact scripted himself.

Children of the Corn (which King did not script, incidentally) is another short story adaptation from the *Night Shift* collection, and is yet again another cinematic failure. Three years ago in Gatlin, Nebraska, madness consumed the town children who massacred all the adults. With this setup, the story plunges ahead to present-day Nebraska, where a young couple, Vicki and Burt, accidentally run down a small boy as they pass the outskirts of Gatlin. Burt discovers that the boy was actually dead before being struck by the car—in fact, he'd been stabbed to death. He determines to get to the bottom of this matter and the couple use up a goodly amount of footage wandering around deserted streets and wondering just what happened to all the townsfolk.

Meanwhile, the children receive instructions from their leader, Isaac, to "kill the outsiders". This never quite comes off, and one wonders how such incompetents could manage to do away with an entire town of adults three years earlier. Isaac's right hand man, Malschal, does kidnap Vicki and takes her to the cornfield to be sacrificed to the great corn-god, He Who Walks Behind the Rows.

Burt becomes indignant and, with the help of two "good" children (named Sarah and Job, I kid you not), rescues his wife. Before much longer the being KNOWN AS He Who Walks Behind the Rows enters the cornfield and steals Isaac's soul (though Isaac inexplicably shows up later looking like one of George Romero's living-dead zombies). The creature can best be described as a lump in the soil surrounded by some cheap optics.

The climax is a real letdown in retrospect—even if, on first view, it may seem mildly exciting in comparison to the rest of the picture's lack of interest.

THE HOUSE BY THE CEMETARY

This Italian-made horror entry has one thing going for it, at least: It's not

Little Bob, the only son of a modern Italian family residing in New York, sees the image of a woman in a painting who warns him NOT TO GO INTO THE EERIE OLD HOUSE IN BOSTON. We immediately learn that Father has some research to do in AN EERIE OLD HOUSE IN BOSTON. Father rents the place and busies himself with his research. Bit by bit he uncovers THE HIDEOUS SECRET OF DR. FREUDSTEIN. Dr. Freudstein was a previous tenant of the house who has been dead for some time. Little is known of him or the secret experiments he conducted in the dead of night.

Meanwhile, Mother meets A STRANGE GIRL who introduces herself as Ann, the babysitter. Visions of death are glimpsed by the family members and Mother is soon convinced that THE STRANGE GIRL and THE EERIE OLD HOUSE mean them harm.

But Father wants to know more. He perseveres and soon learns that Freudstein's associate, Dr. Peterson, committed suicide when Freudstein wanted to accelerate the piling of their experiments. Pieces of the puzzle are seemingly falling into place for Father, who explains to Mother, Son and Audience that Dr. Freudstein was engaged in a series of blasphemous experiments in order to:

- (a) Restore beauty to his wife who was disfigured in a tragic fire.
 - (b) develop a cure for cancer, but he must sacrifice human lives for ultimate betterment of mankind.
 - (c) prolong his own life.
- (Choose the explanation most suited to typical Italian horror films.)

I should point out that I have nothing against Italian films per se (I have great admiration for the work of the late Mario Bava—even though he had his off-days, too, of *Twilight of the Death Nerve*). It's just that this particular production is so lacking in every department that it makes even *Night of the Zombies* look good by comparison.

There's no doubt about it: *The House By The Cemetery* should most definitely be buried. And fast.



about zombies. It is, however, encumbered with the usual deficiencies we've come to expect in many recent Italian (and, for that matter, domestic) productions. That means *The House by the Cemetery* is confused, lacking in originality, overburdened with plot inconsistencies, and almost unbearable to watch.

The film begins with a gory murder (one of a series, and that's nothing new) and it's all downhill from there.



FANTAFILM FANZINE

Who is Gary J. Svehla and why is he writing this column in **MONSTERLAND** reviewing fantasy film fanzines? To allow the readership to see my credentials, let me humbly mention that issue thirty-three of my very own fanzine has just become available. I have been publishing **Midnight Marquee** for 21 years, since the summer of 1963 when I was a 13-year-old crew-cut attired pubescent little monster who admired horror/science fiction movies of all types and started the carbon-copied, then photocopied, then dittoed, then mimeographed, and then finally off-set **Gore Creatures**. Finally, in 1978, predicting the advent of the slashergore film, I decided to change the magazine's name to **Midnight Marquee** to better label my product. For at heart, **MidMar**, while not ignoring the modern fantasy film, always celebrated the classic fantasy films of the '30s-'40s and the sleazebait (but funny) '50s.

For instance, when one views the contents of the latest issue one notices interviews with both writ/director Charles B. Griffith (**Little Shoppe of Horrors**, **Buckled to Blood**, **Death Race 2000**) and William Dein (**The Lash Woman**, **Curse of the Undead**). Feature articles trace the space-woman epics of the '50s including **Queen of Outer Space** and **Cat Woman of the Moon** in "Solar Sirens" and chronicle the evolution of the "gore" film by critically investigating **Baskat Case** and **The Evil Dead** in "Ultra Gore!". Regular columns feature mini-career articles on "Forgotten Faces of Fantastic Films" (this issue highlighting the careers of Brandon Hurst and Gene Roth). Also, we feature current fantasy film book reviews, movie reviews and musical soundtrack analyses (this issue detailing the musical career of James Horner). Our art staff, which features noted **Newswax** cover artist Bill Nelson, also features the art of Allen J. Koszowski, whose art graces the pages of **MONSTERLAND**.

So after 21 years of publication, if any **MONSTERLAND** reader has never heard of **Midnight Marquee**, now is the time to try an issue. I am proud of the product because I am proud of the regular staff of writers and artists who make it an annual event.

LITTLE SHOPPE OF HORRORS, Richard Klemensen, 1821 Forest Ave., Waterloo, IA 50701, 92 full-size pages, offset.

Most horror movie fans who are now in their 30s grew up as children shivering to the blood-drenched Hammer Film Productions of the late '50s and early to mid-'60s (and beyond). **Little Shoppe of Horrors** is dedicated to the Hammer Film buff, containing definitive articles and interviews about the people and films that made it all possible.

Editor Richard Klemensen is an old-style fanzine editor, meaning that he believes in taking an active role in shaping and molding the personality and warm family feel which this zine projects (the letter column is excellent). Nothing is cold, detached or formal here; not even the entertaining and interesting information. The writing style of the articles and personal columns totally involves and delights the reader.

Unfortunately this folksiness extends itself to the area of layout. **Little Shoppe** is not typeset but typed, and Klemensen's layout seems like a personal letter to the rest of the world—errors are scratched out and proofreading is not letter perfect. Klemensen explains that because of the pressures of limited time due to job, wife and family, **Little Shoppe** will never be error-free in the professional sense. Even though the layout in this immense 92-page issue seems to be jam-packed to fit everything in, the end result is never sloppy but instead is crowded and overly busy. But one gets one's money's worth!

This issue's emphasis is the Hammer Karnstein Trilogy (**The Vampire Lovers**, **Lust for a Vampire** and **Twins of Evil**). Article-wise, the coverage, which contains scores of interviews with technical people, directors and stars, is definitive and wholly entertaining. If Hammer Films are an important part of your fantasy film dedication, **Little Shoppe** is most certainly the fanzine to treasure.

Cinematicabra 31x, George Stover, POB 10005, Baltimore, MD 21204, 62 digest-size pages, offset/color covers and some interior color).

Publisher George Stover has always

By Gary J. Svehla



been a fan of the macabre, ever since as a youthful entrepreneur he marketed the novelty "Bloody Hair Punks" in fan magazine and kept a pet tarantula named Terry in his bedroom. Today, Stover, along with editors John Pernum and Steve Vertille, produce one of the slickest-looking horror/science fiction film fanzines, **Cinematicabra**.

Attempting to become very "mainstream" in its selection of articles, unfortunately, because of its infrequent publishing schedule many of the issue's feature articles become slightly dated. For instance, in issue six we are treated to an analysis of the **Star Wars** Trilogy and Stanley Kubrick's **The Shining**. Both articles challenge the imaginative mind with cerebral, almost academic/journalistic insight, but they are at least one year too late. The same problem occurs with the "current" movie reviews (**Night Baaat**, **Psycho II** and **Superman III**), the most esoteric turning out to be a review of the video issued **Night Baaat** (which reads more like a press release written by the film's director than an objective review).

Far more interesting were the interviews with Rouben Mamoulian (who talks exclusively and in-depth concerning his 1931 gem, **Dr. Jekyll and Mr. Hyde**) and character actor Henry Brandon (who portrayed evil Barnaby in **Laurel and Hardy's Babes in Toyland**). Both these interviews provide the meat and esoterica that readers demand of fan publications.

Cinematicabra's slight faults are overshadowed by its strengths, which include beautiful color reproduction, an excellent selection of stills and art and poster ads, distinctive and imaginative layout, and most importantly for any fanzine, a warm personality. **Cinematicabra** is definitely one of the best fanzines on the market today.

The Allhallows Eva Companion, Ron Magid and Dante Rento, The Hallows Socy, Suite 1313, 580 S. Vermont Ave., Los Angeles, CA 90020, 62 full-size pages, offset.

This "Super duper double issue"

CONTINUED TO PAGE 66

FANTASCREEN BOOKS

THE BORST AND THE WORST REVIEWED BY RONALD BORST



LONDON AFTER MIDNIGHT (Cornwall Press; 200+ pp.; trade edition: \$24.95)

Philip J. Riley, with the total resources of Forry Ackerman's archives of photos, not to mention various other personal collections, research libraries and MGM files, has spent years in bringing this unique labor of love to fruition. *London After Midnight* (due Christmas 1984) is a detailed look at what seems to have always been the number one, most wanted-to-see of the supposedly "lost" fantasy/horror films. The film was a silent 1927 MGM production which reunited Lon Chaney Sr. with director Tod Browning, and owes most of its historic fame and interest to that collaboration as well as to the fact that it is one of Chaney's several bona-fide horror roles, a picture in which one of his dual roles cast him as "The Man in The Beaver Hat", a vampiric fiend with bulging eyes, rows of pointed teeth, bat-like cape and top hat. Much of the interest in the film lies in Chaney's horrific makeup. The movie was remade in 1935 by Tod Browning as *Mark Of The Vampire* with Lugosi and Lionel Barrymore enacting the roles which Chaney essayed alone.

In brief, the film tells of a police inspector's plan to catch a murderer who has killed a man (in a way as if to suggest a vampire) by convincing the suspect that vampires indeed do exist, that his victim has joined a company of vampires, and by building the man's belief in vampires to such a point that he will, under hypnosis, reenact the murder before witnesses. Chaney portrayed both the inspector and the "vampire".

Phil Riley traces the production of *London After Midnight* thru its developmental stages until the film was released and reviewed in late 1927, beginning with some personal comments by Ackerman (who saw the silent as a child) and the picture's art director, A. Arnold Gillespie. Riley goes



into detail on how Chaney achieved the particular makeup effects, reproduces the shooting script en toto (known then as *The Hypnotist*) and then thru the use of photographs, presents a filmbook (complete with lettered titles from the MGM cutting continuity, or final release script) which is as close to viewing the finished work as is possible at this time. Dozens of additional publicity photos of the cast and crew, plus reproductions of the film's original pressbook, posters and contemporary reviews round out the book. One cannot but offer praise for the totality of work involved in such an undertaking, particularly in assembling the filmbook section of the book with accompanying photographs. While any book on the subject of a silent horror film is bound to have a limited audience (and one wishes the price were considerably lower; perhaps a paperback edition may also be released?), I can only hope that this book is successful as Riley has similar dreams of producing books devoted to *A Blind Bargain*, *The Divine Woman* and *The Young Diana*. If *London After Midnight* as a film ever does manage to resur-

face, it may not be the classic one hopes or expects it might be, but in the meantime this book more than reinforces the legend that it is that lost classic.

MR. MONSTER'S MOVIE GOLD (Donning Company Publishers; 206 pp; soft-cover: \$12.95)

Mr. Monster's Movie Gold is an oversized, slick-papered, lavishly illustrated paperback which really never got much press coverage when it appeared a couple of years ago. It's the kind of book which Forry Ackerman loves to do the most and generally does the best: a combination of rare photographic treasures (over 250 of them) mixed with equally rare information and served up in a fun and fanciful way. It is definitely not just another picture book covering the same old horror and science fiction films in the same old ways. It is a book diving into the really obscure motion pictures which emerged at the beginning of the 20th Century, along with more familiar but equally rare titles thru the '30s and '40s.

Chapters are very diverse, including an opening section on the rare 1922 fantasy called *One Glorious Day* (a comedy in which an exiled, mischievous spirit called Ek comes to Earth to interfere in Will Rogers' life); a chapter by a generally unrecognized authority on rare fantastic films, Eldon K. Everett, in which such forgotten films as *The Comar's Comeback* (1916), *A Trip To Mars* (various versions), *The Sky Ranger* (1921), *The Sky Splitter* (1922) and *The Strange Case Of Captain Ramper* (1928) are discussed with accompanying stills.

In additional chapters rare versions of Dr. Jekyll And Mr. Hyde, various Lon Chaney Sr. films, *Just Imagine*, *King Kong* and forgotten *Frankenstein* films (such as the Chaney Jr. appearance on the *Coigats Comedy Hour*) are happily recalled to memory or introduced to us

CONTINUED TO PAGE 48

GUESS AGAIN

CHOP! CHOP! ARE YOU AN AXPERT?

How many monster movies have you seen? 50?

How many horror films? 100?

How many fright flicks? 500?

Do you think you will be able to correctly identify all our mystery fotos between this issue and our January 1986 number?

The first fan to identify each uncaptioned picture correctly during the coming year will have his (or her)[or its!] picture published in *MONSTERLAND* and as a reward will receive a mint block (something treasured by stamp collectors) of the only horror author to make it onto a U.S. stamp: Edgar Allan Poe! You will also win a free one year subscription to *MONSTERLAND*.

Send your surmises on a 13 cent (!) postcard to:

Edgar Allan c/o 2495 Glendower Ave., Hollywood, CA 90027. In case of tie, earliest postmark counts.

Our guess-again-still this time is from a film adapted from a famous book.

It was one of the silent tales of terror from the era of *The Bat*, *The Wizard*, *The Cat and the Canary*.

So it couldn't have been *Freaks*.

But might it have been *The Unholy Three*?

Yes, that's Angelo Rossitto—"Little Angel", still alive and well in Hollywood.

In case you can't figure out what film the foto's from, here's a helpful hint. Re-arrange these letters properly and you'll have the title: **EVEN TOO FAT SANTO SPRINGS**. (Santo, in case you're not aware, is a famous character who turns up in Maxi-movies of mumms and things as often as Godzilla does in Japanese.)



FORRY FACES

YOUR CHANCE TO WIN!

MONSTERDOM'S MOST COVETED FILM MAGAZINE! FORRY WANTS YOUR FACE!

Tired of your face?

Send it to the Ackemonster!

(Warning: Faces cannot be returned)

However, if your actual face would be too bulky (or too repulsive) or you might need it when combing your hair in a mirror (unless you're a vampire) or your folks would need to see it to tell the difference between you and your brother or sister, or without it you might frighten your boss (or yourself in case you are the boss), or you might need it for your passport photo in case you ever decide to take a trip to Transylvania—Well, we won't go into all the reasons you might want to hang onto your face, unless you're two-faced, like Janus, in which case possibly you could spare one; suffice it to say, for the purposes of this Contest a simple anapehot, black and white, purple and pink dot, or rainbow color, will do.

Back in the '60s, when the Ackemonster was editing the magazine that created this genre, he wanted to see the faces of his readers, so he and the Ackerman took an 8700-mile drive all over the country for five weeks, meeting as many readers as possible (1,300 wrote him that they wanted him to come to their house—or, house). You would think that that would have cured him for one lifetime, but not Forry—he's a glutton for punishment. He wants to see what the readers of his *MONSTERLAND* look like, so if you want to humer him and possibly do yourself a Big Favor at the same time, send him a picture of yourself in an envelope addressed to: MYPIC 4U, 2495 Glendower Ave., Hollywood, CA 90027.

Besides doing Forry a favor, what may you get in return?

A nice near-mint copy of The Monster Magazine That Start It All, inscribed to you by the Editor! In February 1958 Forry Ackerman gave birth to the world's first monsterline, the periodical that spawned the whole conglomeration of illustrated imagi-

movie periodicals.

#1 cost 35 cents.

Twenty-six years and 191 issues later, a copy of #1 can cost 100 times that! In fact, a record was established several years ago in a back issue specialty shop named Another World in Eagle Rock, California, when a copy was purchased for \$500!

Even if you don't win Famous Monsters #7 you have 25 chances to win a FrankenForry caricature by Bill Nelson inscribed to you by FJA. The cards ordinarily sell for \$2.50, so altogether the equivalent of \$625 is being given away by *MONSTERLAND*'s Editor.

On New Years Day 1985 the unopened envelopes will be thoroughly mixed and opened by A Mystery Celebrity who will very likely be either Robert (Psycho) Bloch, Ann (War of the Worlds) Robinson, Bobbie (Mausoleum) Bressee or Angus "The Tall Man" Scrimm of Phantasm fame. A



foto will be taken of the Celebrity selecting the Winning Envelope and it will be published along with the Winner's Foto. (Other fotos may appear in future columns of The LetterHEAD.) If possible, the First Winner will receive the Good News by telephone on New Years Day, so include your phone number if you wish (not required to win). All 25 Prizes will be mailed out during the first week of the New Year.

So, go wash your face, put on your makeup (if female), comb your hair (unless you're Yul Brynner or Peter Lorre in *Mad Love* or a business executive who's already pulled out his hair in exasperation at the Ackemonster's puns) and have that polaroid or solaroid (or it's alright if you're an android) picture of yourself taken.

Your Face may be your Good Forry Tune, so Face the Music!



SPIELING
WITH

SPIELBERG

THE EXTRA (ORDINARY) EXTRA TERRESTRIAL TALKS TO FJAM



He was just back from a couple weeks of work overseas in England.

With half a day's difference in the Time Zone he was probably suffering from jet lag.

His desk looked like a poltergeist had been at work: a pandemonium of papers.

But he graciously took time out to talk to *FJAM* for our first issue because he remembered what a thrill it was for him in 1968 when he discovered the third issue of *Famous Monsters*—"the one with Lon Chaney on the cover as *The Phantom of the Opera*."

FJAM: Whatever you tell us now won't appear in print till around Christmas time so, without jumping the gun, what are you prepared to reveal about *Goonies*?

SB: Right off the bat I want to correct any misconception that it is science fiction. It is not about something like gremlins or ghouls or trolls; *goonies* are poor outcast kids, sort of like the old *Our Gang* Comedy

kids, and they have a spectacular contemporary adventure.

FJAM: And your *Amazing Stories* series for TV?

SB: You can call that the never-ending story: we have approximately 25,000 possibilities to consider before we make our final selections, so it will be September of 1985 before the first one reaches the screen. *Amazing Stories* is scheduled for the Fall '85 season on NBC.

FJAM: Can you share with our readers your five favorite horror films?

SB: Only five?! There are so many years, so many to pick from. Well, certainly Lon Chaney's *Phantom of the Opera*. The original *Frankenstein*, *Mummy* and *Wolfman*, and William Castle's overlooked *Thing*—I love that."

FJAM: "Your favorite fantasy films? Immediately he replied *Things To Come*. But, we interjected, that would be science fiction, not fantasy. Sci-fi will be covered in our companion



magazine, *SF MovieLand*. By fantasy we mean pictures like *The Thief of Bagdad*, either the silent Douglas Fairbanks version or "Wind! Wind!" and "Dog thou art and dog thou shalt remain"—the Conrad Veidt version.

SB: Ah, yes.

Then Spielberg proceeded to give a list of favorites that was astonishing, as it contained titles not usually selected by fantasy aficionados.

The Red Shoes

A Guy Named Joe
The Wizard of Oz
It's a Wonderful Life
The 5000 Fingers of Mr. T

FJAM: And your favorite imagi-movie directors? Browning? Whaley? De Palma? Carpenter? Kubrick? Romero?

Back came the reply: "Browning of course, Jack Arnold, Stanley Kubrick. And George Pal—did he direct as well as produce?"

FJAM: He sure did. *The 7 Fecas of*

CONTINUES TO PAGE 81





CANNIBAL QUEEN

HOW A BLYTHE SPIRIT RAISES THE ADRENALIN



By
Paul
Davids

The *Incredible Melting Man* wanted to use her for a patty melt. "Something he could sink his teeth into."

In *Centerfold* Girls she was folded, stapled and mutilated and wound up a corpse. (Don't ask how you wind up a corpse, probably like a Godzilla toy, by hand. Crawling hand, that is.)

In *The Hills Have Eyes*, in 1978, she had a really major role as Ruby, sister of three cannibal brothers who stalked the desert preying on helpless humans.

BLYTHE & SCYTHE

She's beautiful and talented Janus Blythe, and in *Eaten Alive*, a Tobe Hooper film now available on videocassette, Neville Brand chased her thru the woods and tried to decapitate her with a scythe.

Now she's back in *The Hills Have Eyes*, Part II, quipping "Do you have the feeling my roles keep getting meatier and meatier?" Yes, Janus, and may I add it causes one to pause and wonder how many parts there can be to a cannibal series, if you take my meaning!

GROSS ENCOUNTERS

"What is it, do you think, about cannibalism pictures," I asked, "that attracts people?"

"I think it's because it's about the grossest thing people can think of. I mean, I even cover my eyes when I see the picture, and I'm in it! People go to movies to fantasize. With horror movies it's mainly that the audience

comes to be scared. If they're not frightened they're not satisfied—they want the old adrenalin pumping, and frankly I'm all for it because it's sure a more constructive way of getting a thrill than using drugs, which are self-destructive. You might say my forte is 'high-adrenalin' acting."

LEIGH WAY

Janus pegs *Psycho* as her favorite horror film of all time and was pleased that in *Centerfold* Girls she had the opportunity to die in a manner as memorable as Janet's famous shower scene. Hm... Janus/Janet.

"My favorite actresses," she tells *F/AM*, "are Jacqueline Bisset, Jessica Lange and Meryl Streep. I hope I won't be forever typecast and one day will be able to prove myself with complex and multi-dimensional roles such as they have done. Please quote me: I'm an actress!"

PHANTOM OF THE PAIR O'DIES

For those with long memories, Janus had one line "I don't think there's much singing goes on around here!"—in that imaginative and much-appreciated cult film, *Phantom of the Paradise*.

In *The Incredible Melting Man*—makeup by none other than Academy Award Winner Rick Baker!—Janus showed me her horror scene and there's no disputing its fear score: 105 on a scale of 0-100! Brave Janus had to chop off the villain's gruesome gloppy arm, and there's no denying she swings a clever cleaver! The scene following, which was cut from release prints, showed Janus in a catatonic state in a psycho ward. Apparently the editor for theatrical release felt "a ward to the wies" was sufficient. You can catch Janus in *Melting Man* occasionally on Elvira's Satyr Day Night terrorvision spoofs.



Blythe and author with original poster art for *Eaten Alive*. Blythe plays the "Beast" in *The Hills Have Eyes*, Part II.





SATURN'S SUPER SATELLITE SPAWNS FANTASTIC TERROR IN....

A space probe collides with an NTI Corporation space station and the only thing left is the probe's decoder box. From what the NTI people can decipher, the probe's crew discovered something on Titan but its exact nature remains a mystery. NTI quickly assembles a crew to go to Titan to investigate but unbeknownst to them the Earth-dynamics corporation has also heard of the incident and has sent a ship of its own ahead of them.

When the Americans arrive they see that a German ship has landed in a 700-foot crater. This panics the corporation official in charge of the mission who insists the NTI ship land immediately because they need to discover the "secret something" before the Germans do. Unfortunately, the surface they land on is part of Titan's outer glacier-like shell. The ship crashes thru this shell and into the lower surface, disabling the craft. Now they must go to the Germans for help, but because of constant storms which cause interference, they are unable to reach them by radio and must organize an expedition to the German ship.

Once they arrive there, they discover nobody's left—left alive that is. About the ship are scattered the dead bodies of its crew. When they return to their own ship, they find there has in fact been a survivor, Hans Rudy Hofner (Klaus Kinski as Kinski), who tells them stories of an evil monster which must be destroyed. But as he has been wandering the planet surface for a lengthy period of time, the crew is inclined to believe that he is a little cer-

TITAN FIND

BY DENNIS FISCHER



tillable. All too soon they start discovering the truth of Holner's mad ravings.

This is the basic story of *Titan Find*, Bill Malone's interplanetary terror film that should appeal to anyone who's thrilled to such genre movies as *Alien*, *The Thing* or *It! The Terror From Beyond Space*. It shares the same elements as these classic tales, a group of intelligent human beings trapped in a confined space with a creature of monstrous appetite and murderous intent.

SCARED TO DEATH

Malone has had some previous experience in this field, his first feature film being the little-seen terror tale *Scared To Death* (1980) in which a Giger-inspired Synthetic Genetic Organism (or SynGenOr for short) escaped into the Los Angeles sewers and embarked on a killing rampage. After that film, Malone met *Titan Find*'s producer, Bill Dunn, and tried to get some other projects off the ground. They finally interested some investors in a film to be called *Murder In The 21st Century*, which producer Dunn called "a kind of detective story of the future. I guess you could put it in the

Bladerunner category. They weren't particularly interested in it, although we did carry it and develop it for a little while. Then they said, 'We really want something more science fiction, a little bit more in the horror-thriller genre', so Bill (Malone) had this story *Titan Find* that he'd written years ago. He dusted it off and started developing a screenplay. The further we got along, the more they liked it."

Bill Malone is something of a Jack-of-all-trades. He's been a record producer, a still photographer, designed toys for Mattel, made films (shorts, documentaries, promos for Paramount), and is well-known for his expert recreation of Robby the Robot from *Forbidden Planet*. (In fact, many of Robby's latter day appearances were actually Malone's replica.) Malone was very happy to talk to *Fory Ackerman's MONSTERLAND*. "I've known Fory for years. I built his *Metropolis* robot for him."

A STRANGE BREW

The release is planned for this January. Malone collaborated with Allen Bredy on the screenplay. While the basic story didn't change, Malone's original concept was somewhat different. "What I really had in mind when

we started out was a vampire picture," he said. "We had a kind of Gothic vampire plot and the film still has that Gothic feel because we have lightning storms going on throughout the picture. The atmosphere is so turbulent that it discharges constantly. This gives it a sort of *Dracula's* castle feel."

"Somebody who saw our dailies said the film reminded him of a Mario Bava picture (probably *Planet of the Vampires* aka *Demon Planet*—DKF) but I think it definitely has its own style and flavor. I don't think it looks like anybody else's picture though a lot of it is very classic '40s lighting. Again, it's kind of a strange brew, I guess."

A THINKING MAN'S MONSTER

The biggest bit of hush-hush on the film is the monster itself. To keep the audience surprised and guessing, a tight lid of secrecy is being kept over the beast. It has been leaked that the creature is 6'5" tall and has a mouth full of teeth which can tear a person's head off. Malone has agreed to the secrecy but can tell us this much: "It's not a dumb creature. You've seen a lot of dumb creatures in movies and I think that one of the things that is different about this thing is that it is thinking

CONTINUED TO PAGE 61



DETERMINED TO
REVEAL THE TRUTH
ABOUT THE

TERMINATOR

OUR REPORTER
WINDS UP
BEHIND THE
TERMIN-



By the(late)Bob Strauss



He never fooled me. I always knew that Arnold Schwarzenegger wasn't really human. I mean, look at the guy's body. (That's enough, girlie!) Could anybody human do that? Had any mere mortal ever won a Mr. World, four Mr. Universe and seven Mr. Olympia body-building championships before Arnold came along? Of course not!

Naturally, they kept the reality of the situation well-camouflaged, putting out the story that he was born in Graz, Austria in 1947. But the truth is: Arnold Schwarzenegger is actually a cyborg from the future! You don't believe me? I have pictures to prove it. For that matter, there's a whole movie that proves it: *Terminator*.

KILLERBOTS & MURDEROIDS

Terminator takes place in Los Angeles in 1984 but its story really begins 50 years in the future. Civilization as we know it is finished, decimated by a nuclear holocaust begun, not by warring factions, but by an overzealous defense computer that decided, on its own, that the human race was obsolete. The small pockets of humanity that survived the initial

conflagration were then hunted down by the ever-growing number of killer robots and androids that the computer created in the automated defense plants it controlled.

But at humanity's bleakest moment a leader arose to organize the remaining people. His name was John Connor, and under his guidance the tide turned from machine back to man in the hideous conflict. As human forces fought their way into the computer's mainframe assembly complex, the machines made one last attempt to prevent their destruction, one that might be characterized as desperate—if the mechanical warriors were capable of such a feeling. A device was developed to transport one of their Terminators, the most highly-advanced android soldier they'd created, back in time to 1984. His mission: kill John Connor's mother, Sarah, before she gives birth to him.

When the humans finally took the complex, they were too late. The unstoppable Terminator with the single, murderous thought in his computerized mind was already back in

1984 Los Angeles, in order to save Sarah Connor. Kyle Reese, one of the human commandos, volunteers to go thru the time-travel device and try to stop the Terminator. For the City of Angels, the post-Olympic blahs are about to end and the local action level is about to rise drastically.

CREDITS WHERE DUE

Terminator stars Schwarzenegger as the titular killing machine, Michael Biehn as Reese and Linda Hamilton as Sarah Connor. The film was directed by James Cameron, from a script he wrote with producer Gale Anne Hurd. This is Cameron's second directorial outing, after *Piranha II*. Previous to that, Cameron was involved with special effects work on such films as *Battle Beyond The Stars* and *Escape From New York*. Stan Winston, winner of two Emmy Awards, created the special makeup effects, and other special effects were coordinated by Ernie Farino, who performed the same task on *The Howling*, *Caveman* and *The Thing*. Gene Warren, Laelle Huntley and Peter Kleinow of *Fantasy II* did the miniature



Left: Peter Dinklage and Schwarzenegger animation expert Right: Top: Schwarzenegger being turned into the Killing Machine from the future

Right: Bottom: The skeletal Terminator face on critical care



photography and stop-motion animation.

SUPERMANDROID!

As he barrels thru the 20th century intent on killing anybody who gets in his way and every Sarah Connor he can find in the Los Angeles phone book (he dispatches several unlucky ladies of the same name before he picks up the trail of the one he's really after), Terminator displays a terrifying array of dangerous abilities. He has the strength of 10 men, can operate any automatic weapon like it was an extension of his own being (Schwarzenegger says that he practiced taking weapons apart and putting them back together again, blindfolded, for months in order to make his onscreen gunhandling appear convincingly second-nature), he can see forms and movement thru walls, figure out how to operate any piece of machinery in seconds with his scanning circuits, and he can perfectly mimic the voice of any human being,

once he's heard it. Moviegoers are in for the rare screen moment when they hear the voice of Sarah's frail old mother coming out of Arnold's mouth!

But perhaps the most terrifying aspect of Terminator is the fact that, although he is practically unstoppable, he is not entirely indestructible. In the course of his Sarah-stalking, he gets blasted by innumerable bullets and shotgun shells, hit by speeding cars, thrown off motorcycles at 90 miles an hour, dragged across asphalt under a truck for miles, pushed thru walls and plates of glass, and even caught in the middle of a huge tanker-truck explosion. As he rises from each of these deadly encounters, as relentlessly determined as ever to catch his prey, more of him is missing.

The Terminator's metal frame, you see, is surrounded by living tissue. This was done so that the cyborgs would be harder for the humans' robot-monitoring equipment to detect during the future war. What it also means is

that this organic outer shell bleeds, burns and scars just as normal human skin would. As more of this is blown, burned and cut away, more of Terminator's interior mechanics become visible, to the viewer's stomach-turning delight.

IT'S GASHLY

"This is definitely one of the most demanding films I have ever worked on," makeup artist Winston claims. "Because of all the changes that the Terminator goes through, it really made it very complicated. I also think, though, that these are some of the best

CONTINUED TO PAGE 84

BEWARE THE WEREWOLF IN

THE COMPANY OF WOLVES

FEARBOOK

BY STEPHEN JONES



"See! Sweet and sound she sleeps in granny's bed, between the paws of the tender wolf..."

In 1979, Angela Carter's highly-acclaimed collection *The Bloody Chamber* was published, comprised of ten terror tales based on traditional fairy stories. Five years later, the twisted retelling of Little Red Riding Hood has become the basis for what the British critics have described as "A true original, embellished with the most beautiful visual effects to emerge from Britain in years... A movie for all the senses, a landmark on all levels."

OF NIGHTMARES & NIGHTWOLVES

A young girl's pre-pubescent nightmares begin with the return of her parents (David Werner and Tusse Silberg) to their middle-class Georgian home. As they unload the car, they are greeted by the family's large German shepherd dog and their eldest daughter, Alice (Georgie Slove). With a touch of sibling rivalry, Alice rushes up the stairs to the attic room where her adolescent sister lies sleeping. But although the dog whines fearfully at the locked door and Alice calls futilely, Rosaleen (Serah Patterson) remains dreaming deeply, her innocent face smeared with attempts at adult makeup. The tiny attic bedroom is in dusty disorder, with old toys and childhood memories scattered haphazardly. And while her sister calls her name, the fey Rosaleen dreams on...



...A wolf, its eyes glowing crimson, watches as Alice flees through a nightmare forest of tall, close-growing trees. The terrified girl is suddenly surrounded by huge simulants of the

playthings glimpsed in the attic room, and as she runs on, the wolf pack closes in around her.

In a strange medieval past, Rosaleen and her heartbroken parents



Young Bradman with one of the Company of Wolves

leave the quiet churchyard after Alice's funeral. The girls' Granny (Angela Lansbury) tries to look after Roseleen for the night in her small cottage in the woods.

As she knits a warm red shawl for the girl, Granny warns Roseleen to beware of men whose eyebrows meet. The wolf that ate Alice was hairy on the outside, she tells the captivated girl, but explains that the worst kind of wolf is hairy on the inside.

Granny relates a tale of a handsome travelling man (Stephen Rea) who marries a village woman (Kathryn Pogson) but disappears into the moonlight on their wedding night. The woman eventually marries again and has three children; but one night, many years later, her first, once-beloved husband returns. Wild and hungry, he transforms before the family's horrified gaze: His features split apart as a terrible werewolf emerges from the discarded human shell. Only decapitation can halt the monstrous metamorphosis...

THE DREAM CONTINUES...

Roseleen, a little older, visits her sister's grave in the shade of a tree. Granny once again warns her about the wolves, and this time Roseleen sees herself as part of the tale...

A village boy (Shane Johnston) invites her to walk in the forest with him

after church. Amongst the dark trees she laughingly slips away, and when the boy, chasing her, stumbles upon a slaughtered cow, he flees to the village to spread a warning of wolves. Fearing for their daughter's safety, Roseleen's parents quickly join a hunting party, but before they can set off she quietly returns to the village. It is dark when the hunters finally corner their quarry, and it is Roseleen's father who kills the large wolf taking a paw as a souvenir, only to see it dissolve into a human hand.

Later, Roseleen tells her mother a once-upon-a-time story about a woman from the valley (Dawn Archibold) who is wronged by the son of the Big House (Richard Morant). During his sumptuous wedding banquet she returns to cast a spell over the rich and arrogant guests, turning them into the wolves they already resemble on the inside.

There is a legend about a wolf that rises from the underworld and emerges into the village square from the depths of the well. In the bright moonlight it becomes a beautiful wolfgirl (Danielle Dax), and a young boy (Vincent McClaren) who meets her receives a very special present from the Devil...

Roseleen promises her mother that she will keep to the path through the forest while delivering a basket of food to Granny. Donning her new red cloak she sets out, but in the woods encoun-

ters a handsome young hunter (Michael Bergees). He flirts with her and, captivated by his charms, she does not notice that his eyebrows almost meet. He wagers her a kiss that he will arrive at Granny's cottage first and, true to his word, he reaches it before Roseleen. Tricking his way across the threshold, he changes into a werewolf and devours the old woman. Roseleen arrives and, guessing the truth, confronts the creature. Meanwhile, frightened for her safety, Roseleen's parents and a group of villagers burst upon the lonely cottage in time to witness two large wolves leaping through the windows and disappearing together into the forest.

In the attic bedroom Roseleen finally awakens from her troubled sleep, only to realise—too late—that she has opened the doorway to her magical dream-world and it has become a frightening reality...

AFTER EXCALIBUR

Palace Pictures' *The Company Of Wolves* is the second feature film from young Irish director Neil Jordan. His introduction to film-making came in 1981, when he worked as a special consultant on John Boorman's epic Arthurian fantasy, *Excalibur*. The following year he made his directing debut with *Angel* (retitled *Danny Boy* in America), in which Stephen Rea starred



Now that's what we call a Bear Hug. Toddy!



Later to find a "child" of the night



The Missing Crown returns to the Breasted Bed after a long and mysterious absence

see a musician in Northern Ireland, inextricably trapped between the terrorist violence and traditional folklore magic. Acclaimed by critics and public alike, Jordan was named "Most Promising Newcomer" for his work on this made-for-television movie.

With his latest film, Jordan and co-writer Angela Carter have expanded the themes of magic and reality entwined, creating a loose anthology of tales within stories within dreams.

SCRIPT TEASE

Unfortunately, it is ultimately the scripting that lets the film down. Jordan presents some remarkably original and imaginative ideas and images within the fables (not least, an uncredited cameo appearance by Terence Stamp as an impeccably dressed Devil, travelling through a mediaeval forest in a classic white Rolls Royce), but the

various anecdotes are, for the most part, rambling and inconclusive, never appearing fully developed, and the director carelessly sacrifices logic and plot in favour of atmospheric effect.

The film's other major problem is the casting of 13-year-old Sarah Peterson in the pivotal role of Rosaleen. Making her screen debut and touted by the film-makers as an exciting and sensual new talent, she looks suitably vulnerable and mystical but is simply unable to bring any conviction to her role. Her disappointing performance is made even more apparent as she is surrounded by such veteran players as Angela Lansbury, David Warner, Graham Crowden and Brian Glover (although they are themselves woeed in minor supporting roles).

Yet despite these faults, the film ultimately succeeds in presenting an elegant and magical visual style.

Production designer Anton Furst contributes a number of superbly-detailed, highly-stylised fairy-tale studio settings, and in the wake of such state-of-the-art lycanthropic outings as *The Howling* and *An American Werewolf in London*, Christopher Tucker's mechanical and make-up effects are quietly impressive.

The film broke box office records when recently released in Britain, but although beautiful to watch, with flashes of imaginative virtuosity, the meandering screenplay offers little of substance. The original idea has great potential which is only rarely realised by the film-makers. *The Company Of Wolves* is a poetic and ambitious film that explores the hidden terrors behind childhood fables—after all, once upon a time, weren't all fairy tales horror stories?





Dr. Lao. Tom Thumb. *The Wonderful World of the Brothers Grimm*.

SS: Ah, yes. Well, I'd definitely want to include him. Oh—and while I think of it—another fantasy favorite that fans don't usually think of: *The Absent-Minded Professor*."

FJAM: Disney... Fred MacMurray...the anti-gravity substance that led to the sequel, *Son of Flubber*.

SS: Exactly.

FJAM: For 25 years I was told by my previous publisher that I might be right in what I wanted to do but he was boss. Now that I've got a publisher who's

anxious to give me my heads—both of them—now that I'm in control of my own destiny as editor—is there something you'd like to see me do?

SS: Yes—Have contests. Plenty of contests.

FJAM: You got it! We've already planned that. We've contests lined up for four issues ahead. Did you have any special kind in mind?

SS: Yes. Contests for kids to discover new creative talents in prosthetics. Not elasher stuff but face molds, dental work, ears, noses—that kind of ability I'd like to see en-

couraged. Another Pierce, another Baker.

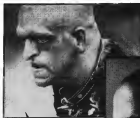
FJAM: "Tomorrow's Monster Makers. OK—you've given us a direction for another contest.

We didn't think of it till after we'd concluded the interview but maybe Steve would consent to judge the five semi-finalists. We'd keep our fingers crossed on that one—except you can't type very well with crossed fingers!

Thanks, Steve, you're a real E.T.—Extraordinary Talent!



JETTY SNAKE!
In *The Hills Have Eyes*
she donned a scraggly black wig
and picked up a live rattler!



More menacing similarity of appearance and pose of Villain of *The Hills Have Eyes* and the late Great River Rancher in *How the Grinch Stole Christmas* in *Frankenstein* in *Frankenstein*

Cannibal Queen

Continued from page 53

SNAKES ALIVE

She admits to getting, er, rattled when she had to play a part with a live rattler snake as a partner in *The Hills Have Eyes*. Is she a fan of the serpent family? "Not on your life! I hadn't even touched a worm before the day on the set when they told me I'd have to pick up a live rattler because the budget couldn't afford a stunt girl. The snake had been 'milked' of the poison in its fangs and the sides of its jaws were stitched shut but just as I reached out to grab the snake, the 'snake man' on the set screamed STOP! My heart did a double flip-flop!"

The Snake Men instructed her that she'd better "fork" the snake first and

then grab it at the back of its head. He demonstrated. Janus had to work up to it about 29 times before finally going thru with it.

MOVE OVER, INDIANA JONES

After they shot the take of Janus lifting the rattlesnake, a second angle was required where she held a live snake and pressed its head against her brother's back to kill him. This time a clever ploy was employed—the snake was frozen! Remember the snake pit in the first Indiana Jones film? Probably Janus' revelation will have Harrison Ford thinking, "Now why didn't our Snake Man think of that!"

Will there be an *Eyes III*?
An *Eyes IV*?

Only time—and the box office—will tell.

In the meantime, Janus (the original Janus was a God with two faces), whether you're a brunet or a blond, we've got our eye on you! *FJAM* wishes you full speed ahead on your acting career.

And remember the old Cannibalism admonition, "Don't take any wooden knuckles!"





ahead. In fact, it's thinking most of the time ahead of our heroes, it's always one step ahead, which makes it that much more difficult for them to kill. It's not stupid by any means. It maybe thinks in different terms than we think but I think that's the way a sort of otherworldly creature would think. I don't believe we can judge intelligence by the way we deal with things. What we've tried to portray was a creature with different standards and values than we have."

However, Malone promises that the crew battling the creature won't be dimbulbs either, that they won't wander off by themselves just to get killed. "That was one of the things I was slightly guilty of in *Scared to Death*, so I learned my lesson. One of the things I'm proud of is that I don't think anybody in the picture does anything without some very good reasons. Nobody goes into the darkly lit room that they know the monster is hanging out in unless there is some reason why they've got to be there."

As in most horror films, lighting was very important and was given its due consideration in *Titan Fend*. The filmmakers felt that the audience is always at its uneasiest when it is not quite certain where some patch of

darkness might be hiding some unseen terror. The trick is in not annoying the audience by not letting them see the sets and the actors in the process. Thus, the film has many pools of darkness amid the lit portions, and there's always the feeling, the possibility, of something being there that you can't quite make out.

SPFX A LA SKOTAKS

In addition to the people in front of the camera, the film has many fine people working behind the camera in the special effects. Doug Beswick, whose work in such pictures as *Star Wars*, *The Empire Strikes Back* and *Graydoku* is well known, worked on the monster which gives the film its title. The weapons in the film were created by Bob Short who worked with Malone previously on *Scared to Death* and who also designed the mermaid in *Splash* and *E.T.*'s glowing chest. The film's makeup was handled by newcomer Jill Rackow.

Much of the film's major special effects and production design came from the newly formed L.A. Effects Group, which previously worked on *Strange Invaders*, *Jaws 3-D* and the forthcoming film *City Limits* from the makers of *Android*. A major part of this

company's work is handled by the Skotak brothers, Robert and Dennie, who developed an interest in special effects, put out the excellent feature *Fantascene* and produced effects for such Roger Corman productions as *Battle Beyond The Stars*, *Galaxy Of Terror*, *Forbidden World* as well as other films including *Escape From New York*. Recalled Bob Skotak, *Titan Fend*'s production designer, "We've done a lot of things on budget, and you certainly have to do that for Roger. It was good training in that period, to produce a lot for very little, and on *Titan Fend* that was sort of important."

SURPRISE & SHOCK

In one way, Malone is following in the footsteps of such filmmakers as Jerry Lewis, Francis Coppola and Joe Dante—he's using a television monitor to carefully frame all the action in the film. He has crafted a movie which he feels will appeal to all fans of the genre. While the film does not have the budget to dazzle like most major studio releases, Malone remarked, "It seems like in some cases people equate ability with spending money. I don't always think that's a fair comparison. We're looking to surprise and shock everybody—and I mean everybody."



Memo: Murat on the Wall, with the Most Quotability of 'em all

effects I have ever done for a film."

"This is the most makeup I've ever worn in a film," Schwarzenegger says. "There were many days when it took three or four hours just to put the appliances on. In some scenes I have a mechanical eye poking out of its socket. In others my teeth protrude through split lips. In another I have to sew up a gash in my arm that you can see the inner mechanics through."

"They put real metal appliances on my face but only for quick shots. They used a dummy head with real holes in it and mechanics inside for closeups. They also built two real robots, one that walks and one that crawls, for the final scenes in the movie, when there is nothing of the outer shell left."

Sure, Arnold, sure. Look, you can fool some of the people all of the time but you're never going to convince me that Terminator is all fiction. I know

you're a cyborg, I feel it in my bones (something you wouldn't know anything about) and I'm going to tell the world....

Well a minute, phone's ringing. Hello? Hi, Mom. You want to come over? Sure, I'll be here for 20 minutes. I'll leave the front door open. That won't be necessary? OK, if you say so. See you. 'bye.

Now, where was I? Oh yeah, I'm going to tell the world... The world? Wait a minute! My Mom's in Europe! Then who was that...?

Uh, as I was saying, Terminator is a great fantasy action-adventure high-tech fantasy that everybody should go see and enjoy because it is fantastic entertainment and a complete fantasy that could never, ever, ever possibly be true in any way, shape or form.

I have to be going now. I think I hear my Mother calling.

Memo to Forrest J Ackerman
Editor, MONSTERLAND

Mr. Ackerman:

This blood-spattered manuscript, evidently intended for your publication, was found in the battered typewriter of a Robert Strauss, whose body was savagely dismembered under mysterious circumstances. Clutched in one hand was a metallic finger which homicide is at a loss to explain and the coroner is also baffled by certain unusual aspects of the case. Any information you may be able to shed on this curious mayhem murder will be appreciated by the deceased's relatives, K. Van McCarty and Dana Sommer of Santa Mina, California.

Sgt. Rossum
Det. HQs.



Sept.-Dec. 1984 unfortunately is the last issue! With 3 pages in color the fanzine has just become too costly and timeconsuming for the co-editors. Pity! Leading off with EC-type cover by mad genius Jim Rumph, there's a photo feature on "The Festival of Masks", an interview (third in a series) with mask maker Rob Tharp, the current status of Death Studios (alive and well), current report on Something Studios, Creature Contest results, introducing House of Horror Studios, interesting review by Anthony Tate of little-seen *Dracula's Daughter*, inside Don Post Studios with Bob Short (co-creator of FJA's *Metropolis* robotrix), photo coverage of Cortlandt Hall's legendary Witch's Dungeon/Connecticut's Museum of Classic Horror, "The Creation of the Fredric March Mr. Hyde Mask", an inner view of the late Don Post by Paul Clemens (mon-star of *The Beast Within*), a Quiz and a Puzzle by David Lady, and a 3-page supplement in color featuring 28 masks, including such a terrific head of The Curse of the Demon Creature and bust of The Golem that FJAM has made arrangements to reproduce them in our page! A must for visually oriented monster fans. —FJA

The *Bewilder Beast* #4 is largely devoted to Sherlock Holmes movies and although one gets the feeling that Dennis Fischer could add to what we've read elsewhere over and over, his main article is mostly concerned with the first two Fox films ("Hound" and "Adventures") with the Universal series and films which followed them just mentioned in brief. Following his article, 13 pages are taken up with reproductions of original ads plus the official studio-concocted synopses. I would rather have read more of Dennis' opinions here. The editor then reprints an article from a San Francisco newspaper around the time *Murder By Decree* came out, which is fine, except that the author too goes into the same old history of Holmes films. But then the issue moves into the things which this fanzine does quite well: interviews and reviews. David Lynch is interviewed this time along with producer Barry Oppen and director Aaron Lipstadt on their low-budget film *Android*. The critic-in-residence in *The Bewilder Beast* is, however, a fellow named Joe Bob Briggs who loves exhorting the best of the trashy film fare. This time, besides reviewing films like *Christine* and *The Power*, Joe Bob gives us his "1983 Drive-In Academy Awards" in

for the first time thru a treasure trove of rare and exceptionally rare photos.

While the most knowledgeable and major collectors may be familiar with some stills, the majority here have seldom if ever been printed.

Rounding out the book are chapters on various man-in-monkey-suit films; projects which were started but never finished (like Willis O'Brien's *Gwangi* scheduled for the early '40s); a section of unidentified mystery film photos (including *The Hounded House* of 1928 and the 1932 *Six Hours To Live*) and finally pages devoted to autographed photos (from Karloff to Kong's creator, Merian C. Cooper) as well as a chapter in which Forry as fan reminisces about his friendships and meetings with various stars of the genre.

My only complaint (of sorts) is that there isn't enough text on these rare films but the book's overall approach is that a picture is worth a thousand words. In that sense this is a book which belongs in every fan's collection. There's even a foreword by Stephen King, making it a must for King completists!



(Autographed copies available direct from the author for \$15.45 ppd. Forrest J Ackerman, 2485 Glendower Ave., Hollywood, CA 90027.)



which the virtues of such films as *Ator* and *High Tension* are extolled, while personalities such as Lou Ferrigno and Milos O'Keefe receive their due recognition. Finishing off the issue are book and fanzine reviews and a letter

column. In all, a fanzine which is improving each issue, serving up both the serious and humorous article.

—Guest Review by Ronald V. Borst



LON CHANEY



"He was a nondescript sort, his long brown face relaxed under an old-fashioned touring cap." The natural face of the Man of a Thousand Faces? 'Twas oft said that between pictures there was no Lon Chaney.

"The heavy rubber padding accenting the suffering of the gnarled face under the chaos of scraggly hair." Chaney, Sr. as Quasimodo, *The Hunchback of Notre Dame*.



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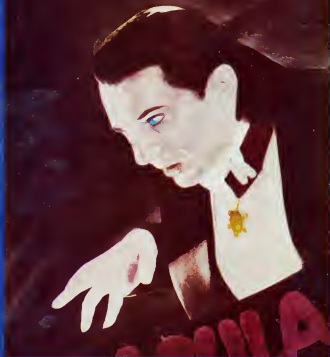
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